







4279
PARIS UNIVERSAL EXHIBITION, 1867.

BRITISH SECTION.

FINE ARTS DIVISION:

COMPRISING THE OBJECTS ILLUSTRATING THE

HISTORY OF LABOUR BEFORE 1800

AND A LIST OF THE

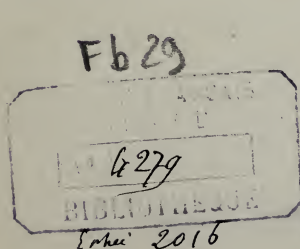
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ALSO A CATALOGUE OF THE

PICTURES, SCULPTURES, MOSAICS, &c.

IN FOUR LANGUAGES.

INTERLEAVED FOR REMARKS.



LONDON: PRINTED FOR
HER BRITANNIC MAJESTY'S COMMISSIONERS, AND SOLD BY
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MDCCCLXVII.

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HISTORY OF LABOUR BEFORE 1800:

BEING A

‘LOAN COLLECTION OF WORKS OF ART.’

Epochs of Art in the United Kingdom, selected in accordance with those fixed by the French Commission.

- | | | |
|------------|---------------------------------------|--|
| 1st Epoch. | The British Isles (Albion and Ierne). | Anterior to the use of metals. |
| | Stone age. | |
| 2nd | „ | Anterior to the Roman Invasion of Britain. |
| 3rd | „ | During the dominion of the Romans in Britain. |
| 4th | „ | From the departure of the Romans (409) to the reign of Egbert (828). |
| 5th | „ | Down to the Norman Conquest (1066). |
| 6th | „ | Till the end of the Plantagenet dynasty (1485). |
| 7th | „ | The Tudor dynasty to accession of James I. (1603). |
| 8th | „ | The Stuarts down to George I. (1714). |
| 9th | „ | The House of Hanover down to accession of George III. (1760). |
| 10th | „ | The reign of George III. down to 1800. |

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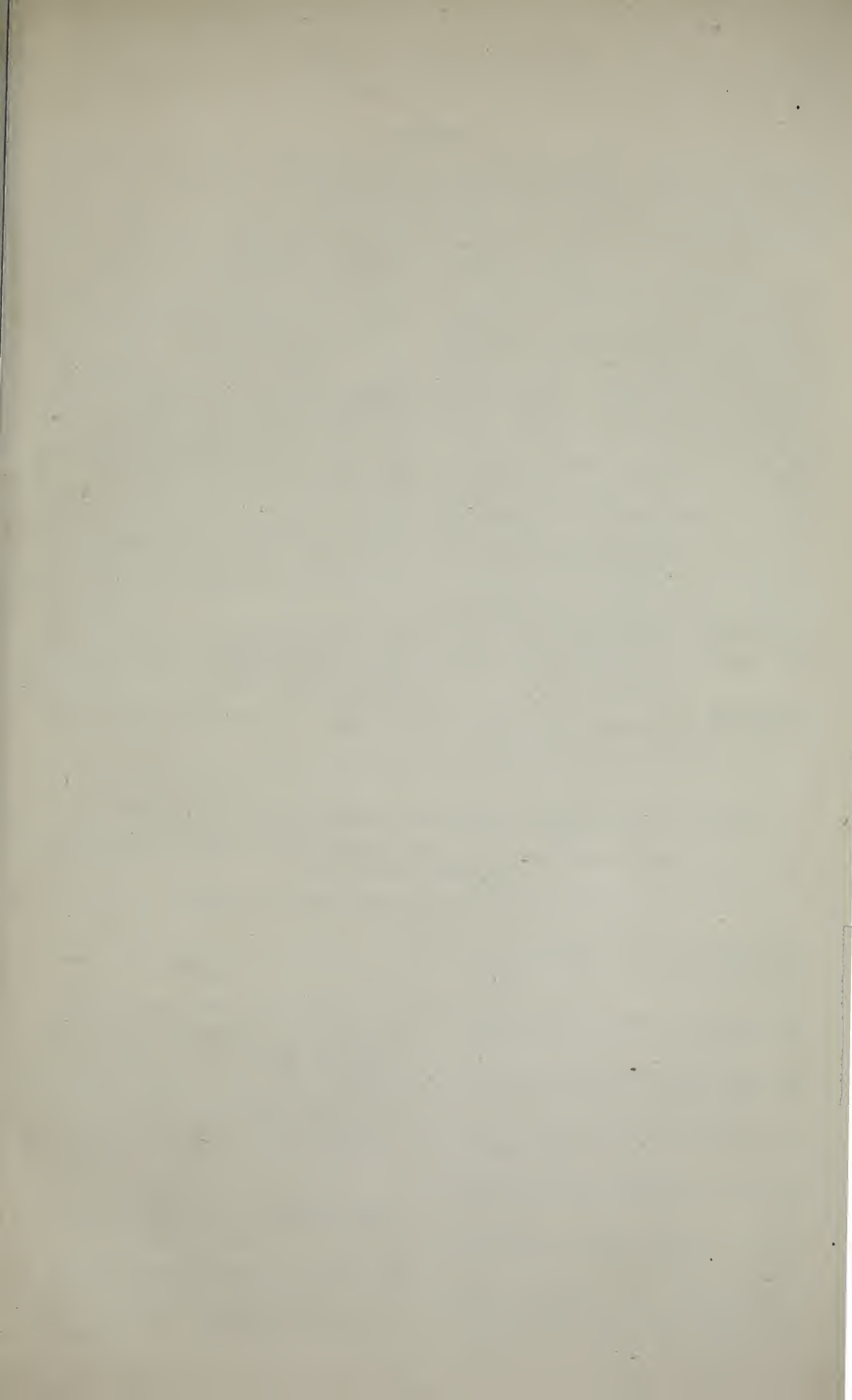
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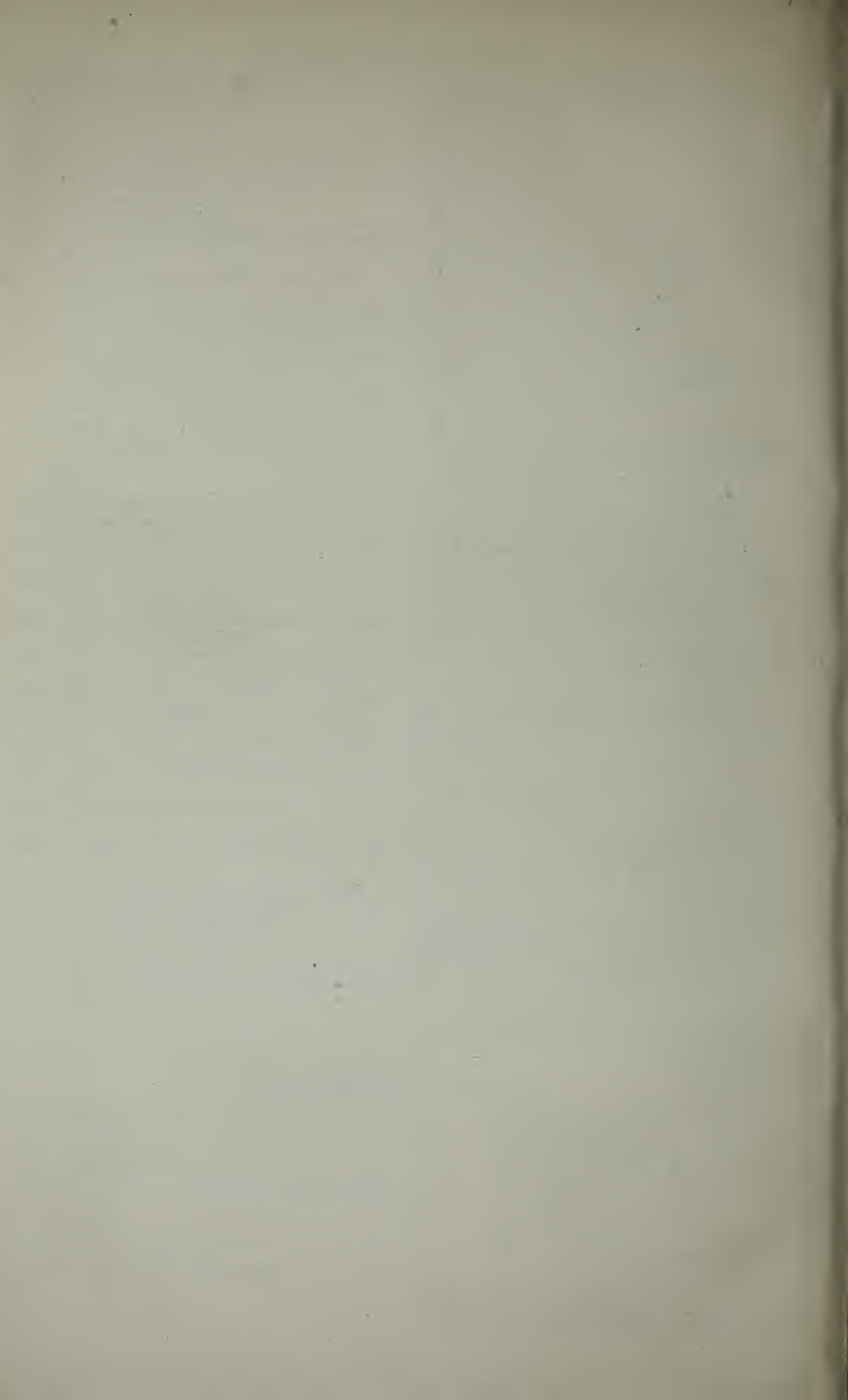
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REPORT.

The Select Committee appointed at a General Meeting of the Associate Commissioners for the History of Labour, held at the South Kensington Museum on February 1, 1867, having completed the task entrusted to them by the Lord President of the Council, of soliciting contributions to the Exhibition in Paris, and selecting such objects as, in their opinion, would best illustrate the progress of industry in the British dominions, beg to present the following report of their proceedings.

In doing so, they are anxious to guard against an impression being made either in England or abroad, that, in giving their sanction to the objects actually selected for exhibition, they conceive the collection to be complete. They regret to be obliged to state that the success which has attended their endeavours is not such as they had hoped, and that the collection they have made cannot be looked upon as conveying an adequate representation of the degree of excellence to which the several branches of Art manufacture have attained in this country.

The result of the efforts of the Committee would have been more satisfactory but for the reluctance of a large number of those to whom they applied, to incur the risk of possible injury to their property.

To this cause may further be added the

scantiness of the space allotted to the British Commission for this department of the Exhibition. The Committee have reason to fear that want of space will compel H. M.'s Commissioners to decline to send some of the most important objects.

The apprehension above alluded to is not, in the opinion of the Committee, justified, inasmuch as the precautions taken by the English and French Governments, through the exertions of the late and present Lord President of the Council, together with the satisfactory terms on which ample insurances have been effected, afford as full a guarantee as can be obtained.

The readiness with which Her Majesty graciously consented to head the list of contributors with so magnificent a selection of Ancient Royal Plate, and the confidence thereby manifested by Her Majesty, has had a material effect on the success and completeness of this branch of the History of Labour.

With these observations it only remains for the Committee to submit to Her Majesty's Commissioners the following list of objects of British Workmanship, together with the names of those who have kindly contributed their valuable works of Art.

[Signed]

CADOGAN.

South Kensington Museum, April 8, 1867.

COLLECTION OF EARLY ANTIQUITIES FROM THE BRITISH MUSEUM.

CORRESPONDING IN DATE TO THE FIRST, SECOND, AND THIRD EPOCHS OF ART, AS FIXED BY THE FRENCH COMMISSION.

(They have all been discovered in England and Wales.)

CASE A.

PANEL I.

DRIFT PERIOD (*Époque quaternaire*).

[The flint implements about to be described are found in beds of gravel of a certain kind, termed by geologists the drift; in which they are mingled with the bones of mammoth (*Elephas primigenius*) and other extinct animals. They are peculiar in form, and have been made by chipping; they are never ground or polished.]

1. FLINT IMPLEMENT, with sharp chipped edges. Discovered about the year 1797, in the drift at Hoxne, in Suffolk.
2. FLINT IMPLEMENT, imperfect at the point. Found near Thetford, in Norfolk.
3. FLINT IMPLEMENT, found near Thetford, in Norfolk.

4. FLINT IMPLEMENT. Found near Thetford. It shows part of the external surface of the flint.
5. FLINT IMPLEMENT, from Shrub Hill, near Thetford.
6. FLINT IMPLEMENT, from Shrub Hill, near Thetford; showing part of the outside.
7. FLINT IMPLEMENT, from Icklingham, in Suffolk, 1863.
8. FLINT IMPLEMENT, from Milford Hill, near Salisbury.
9. IMPLEMENT, of deep amber-coloured flint. Found at Herne Bay, in Kent.
10. FLINT IMPLEMENT, from Herne Bay, in Kent; showing much of the outer coating of the pebble from which it has been made.

STONE PERIOD (*Âge de la Pierre*).

11. HAMMER, made out of stag's horn. Found in the bed of the Thames, near Kew, in Surrey.
12. AXE-HEAD, made out of stag's horn, one end rounded, the other bevelled off; the shaft hole is quadrangular. Found in the Thames, near Kew.
13. FLINT CORE, from which flakes have been struck. Found at Whittington, co. Gloucester. With flakes and scrapers.
14. FLINT SCRAPER, very similar in form to those from the caves of France. Found near Leeds Castle, Kent.
15. SET OF SIX FLINT IMPLEMENTS, made out of flakes; two of them are scrapers. Found at Possingworth, near Waldron, in Sussex.
16. SET OF FIFTEEN FLINT IMPLEMENTS, consisting of flakes, scrapers, a leaf-shaped arrow head, a barbed arrow head, and two peculiar triangular implements. All found on the Wolds of Yorkshire.
17. LONG FLAKE, delicately chipped at the side. Found in Cornwall.
18. FLINT DAGGER, carefully chipped all over. Found in the Thames. This is a rare specimen.
19. THREE FLINT ARROWHEADS. Found in a barrow on Lambourne Down, Berkshire.
20. FLINT CELT chipped, but not polished, having been probably considered too thin to undergo that process. Found in a barrow in Hampshire with No. 28.
21. FLINT CELT, chipped, preparatory to being polished; the edges have been smoothed. This type is characteristic of the Eastern Counties. Found at Great Bealings, in Suffolk.
22. FLINT IMPLEMENT, rudely chipped, and possibly a block, prepared for striking off long flakes. Found in the River Thames.
23. CELT, of sulphur-coloured flint. Found in the Thames. It is peculiar for the sharpened end being much rounded.
24. CELT, of dark-brown flint. Found in the Thames, the mud of which has prevented the surface from becoming altered.
25. CELT, of grey-flint. Found in the Thames. it resembles in form No. 21; but is polished all over.
26. CELT, of brown flint. Found in the Thames. Of a narrow type.
27. CELT, of an agate flint, and finely marked. Found in England.
28. CELT of flint, whitened by age, and highly-polished; it is peculiar for the diagonal form of the blade. Found in a barrow in Hampshire.

29. CELT of a rusty-brown flint, recently injured at the sharpened end. It was found in Kensington, near London, in 1864.
30. CELT of grey and unaltered flint; thin and quadrangular in shape, flat on one side and slightly convex on the other. Found in the Thames.
31. CELT of grey trap, apparently diorite, very rounded in form. Found in the Thames
32. SMALL CELT, of pale grey stone, a kind of diorite. Found in a barrow at Alfriston, Sussex.
- 32A. FLINT KNIFE or ARROW HEAD, the upper part bound round with moss to form a handle. Found in Ireland. (In Case B.)
Lord Talbot de Malahide.

PANEL II.

BRONZE PERIOD (*Âge du Bronze*).

[Stone axeheads, pierced with shaft holes, are occasionally found in barrows accompanied by bronze daggers; they are usually, therefore, referred to the bronze period.]

33. STONE AXEHEAD, made of granite, polished; it has a circular shaft-hole, and is sharp at one end and blunt at the other. Found at Stanwick, Yorkshire.
34. STONE AXEHEAD, of dark syenite, with oval shaft-hole, rounded at one end, sharpened at the other. Found in the Thames.
35. STONE AXEHEAD, thick and rounded at one end, moderately sharp at the other; round shaft-hole. Found in the Thames, London.
36. HAMMER-HEAD of granite, blunt at both ends, with a large circular shaft-hole. Found in the Thames, London.
37. LUMP OF PURE COPPER, as smelted. Found at Welwyn, co. Hertford, with bronze celts imperfectly made and unfinished.
38. BRONZE SOCKETED CELT, not trimmed off. Found at Welwyn, with No. 37.
39. LUMP OF COPPER. Found at High Rooting, in Essex, with similar lumps, and a number of bronze celts.
40. BRONZE SOCKETED CELT. Found at High Rooting, with the copper, No. 39.
41. CAST, from a four-sided stone mould, for casting spearheads and celts; each side has a different mould. The original is made of a kind of hone stone, and was found in the Island of Anglesea.
42. BRONZE MOULD, for casting solid celts with loops (palstaves). It is made in two pieces, and on the outside are ornaments like cord, which have the appearance of having been cast from actual cord. Found in South Wiltshire.
43. BRONZE MOULD, for casting socketed celts,

- with one of the celts found in it. It is in two pieces, and was discovered in Yorkshire.
44. BRONZE LEAF-SHAPED SWORD, of very unusual size, being the longest specimen in the British Museum (31 in.). It has been broken across and mended. It has eleven holes for the rivets of the handle, five of which remain. Found at Battle, Sussex.
 45. CELT, solid bronze, of the simplest form. This type is rare in England, though very common in Ireland. Found at Exning, Suffolk.
 46. CELT, solid bronze, of a similar form to the last, but more recurved at the edges, and much ornamented with engraved lines. Found in the neighbourhood of York.
 47. CELT, bronze, with broad blade and slight flanges at the sides for the handle. Found in the Isle of Wight.
 48. CELT, bronze, of the same form as No. 47, but with a slight prominence across the blade to assist in fixing the handle. Found at Mildenhall, Suffolk.
 49. CELT, bronze, with flanges at the sides, and a stop-ridge across the stem. The blade has ribs in relief. Found at Goudhurst, Kent.
 50. CELT, bronze, of a similar form to the last, but with a loop at the side. Found in Cambridgeshire?
 51. CELT, bronze, unusually small, with loop and stop ridge. Found at Stibbard, in Norfolk, with others of the same type, all unfinished.
 52. CELT, bronze socketed, hexagonal in section, with loop at the side. Found in Cambridgeshire.
 53. CELT, bronze socketed, square in section, with loop, and ornamented with lines and circles in relief. Found in the Thames?
 54. HAMMER, bronze, square, with socket. Found at Thorndon, in Suffolk, with Nos. 55-58. An object of great rarity.
 55. GOUGE, bronze, with socket. Found at Thorndon, in Suffolk.
 56. KNIFE, bronze, with socket, and two rivet holes. It appears that such knives had short handles, and were fixed to them with two wooden rivets. Thorndon, Suffolk.
 57. AWL, bronze. Found at Thorndon, Suffolk. An object of excessive rarity.
 58. SPEARHEAD, bronze, with leaf-shaped blade, and two rivet holes; the socket is ornamented with engraved bands. Found at Thorndon in Suffolk.
 59. DAGGER BLADE, bronze, very broad and flat, with five large rivets, near which may be distinguished the marks of the handle. Found in a barrow at Homington, Wilts.
 60. SPEARHEAD, bronze, of peculiar form; it has a fluted blade, and a long tang, over which was passed a ferul to keep the blade in the wood. Found in the River Lea, near Stratford-le-Bow, Essex.
 61. TORQUES, bronze. Found in Dorsetshire.
 62. ARMLET, bronze, solid, and of a lozenge section. Found in Dorsetshire, with No. 61.
 63. ARMLET, bronze, heavy and solid, cylindrical in section, and ornamented with engraved lines. Found at Liss, in Hampshire.
- PANEL III.
- [A continuation of the illustrations of the bronze period; but all the objects have been discovered in the River Thames, at or near London.]
64. SHIELD, circular bronze, with convex boss, and concentric rings. It has a handle, and shows marks of a spear and sword cut; the small loops which are usually found in these shields have been anciently cut away. Found in the Thames, London.
 65. SWORD, bronze, of a broad type, which seems peculiar to the Thames Valley; in the handle plate is a long slit, and six rivet holes. Thames.
 66. SWORD, bronze, of peculiar and highly finished make; the handle plate is without ridges, and retains five out of the six rivets for the handle. Thames.
 67. END OF SWORD SHEATH, bronze, very beautifully and evenly cast; about half-way down is a rivet hole, to fasten in the wooden lining, of which a portion remains. Thames.
 68. DAGGER, or SWORD, bronze, unusually slender; it has had two large rivets for the handle, one of which remains.
 69. DAGGER, bronze; it has two rivet holes. Thames.
 70. DAGGER, bronze, of fine work, with two large rivets; the traces of the handle are very distinct. Thames.
 71. KNIFE OR DAGGER BLADE, bronze, with two rivets. Thames.
 72. KNIFE, bronze, with a single rivet. Thames.
 73. SPEAR-HEAD, bronze, of unusual size and fine form. Found in the Thames at Coway Stakes, the spot at which Cæsar is supposed to have crossed the river.
 74. SPEAR-HEAD, bronze, leaf-shaped, in fine preservation, with long socket and rivet holes. Thames.
 75. SPEAR-HEAD, bronze, with long socket, two small openings in the blade, and no rivet holes. Thames.
 76. SPEAR-HEAD, bronze, of peculiar form, with

loops attached to the lower end of the blade; no rivet holes.

77. SPEAR-HEAD, bronze, with two loops on the socket, and with ornamental ribs on the blade. Thames.
78. SPEAR-HEAD, bronze, very rare form, probably used in hunting. The blade is barbed, and through the rivet holes is passed a long and projecting rivet of bronze. Bronze rivets have been found in England in spears of this kind, only the rivets in the other kinds having been made of hard wood. Found in the Plais-tow Marshes, on the banks of the Thames.
79. CELT, bronze (palstave), very carefully made and hammered at the sides. It was found with a bronze sword, spear-head, and pin, in the Thames, near the mouth of the Wandle.
80. CELT, bronze socketed, with loop. Thames.
81. CELT, or CHISEL, diminutive bronze, of rare form, with a tang to enter the handle. Thames.

PANEL IV.

LATE KELTIC (*Première Âge du Fer*).

[The specimens in this class show great beauty of workmanship and great singularity in their ornaments. They are chiefly horse-trappings, many of which have been enamelled. The enamelled decoration illustrates an oft-quoted passage in Philostratus, who speaks (*Icones*, I. xxviii.) of the barbarians who live in the ocean (*τοὺς ἐν ᾠκεανῷ βαρβάρους*), having a process for fixing colours to brass horse-trappings. Such horse-trappings have not hitherto been found out of the British Isles.]

82. HORSE'S-BIT, bronze, with a few engraved lines. Found at Polden Hill, Somerset.
83. HORSE'S-BIT, bronze, with remains of enamelled decorations, principally red. Polden Hill.
84. RING, from horse-harness, bronze. With engraved patterns and circular ornaments of enamel. Polden Hill.
85. RING, bronze, similar to No. 84, but with triangular ornaments of enamel. Polden Hill.
86. RINGS (pair of), bronze, less richly ornamented, but of the same kind as Nos. 82 to 85. Polden Hill.
87. RING FOR HORSE FURNITURE, bronze; the lower part expands, and is ornamented with a scroll of elegant design, on an opaque red enamelled ground. Found at Westhall, in Suffolk.
88. FLAT PLATE of bronze, from horse furniture, of a singular form, and enamelled with scrolls of a Keltic pattern in red, white, blue, and green enamel. Found,

with another similar one, at Westhall, Suffolk.

89. Two KNOBS, bronze, the terminations of iron pins, probably from a chariot. Found at Westhall, Suffolk. Height $1\frac{1}{2}$ in.
90. ORNAMENT FROM HORSE-TRAPPINGS, bronze, once enamelled. Found, with a great number of other specimens, in the camp at Stanwick, in Yorkshire.
91. RING FROM HORSE-HARNES, bronze, with depressions for enamel. Stanwick, Yorkshire.
92. PORTION OF A HORSE-BIT, bronze. From Stanwick, Yorkshire.
93. SWORD, iron, in a bronze sheath, peculiarly ornamented; the handle is lost. Found at Stanwick, in Yorkshire. Several swords of this kind have been found in England.

ROMAN PERIOD (*Domination Romaine*).

[Roman remains being in all parts of the world very similar, a few specimens only have been sent, viz., some objects of iron and leather, remarkable for their preservation; and specimens of pottery made in Britain.]

94. KNIFE, iron, well preserved, with a bone handle, and a loop at the top. Found in London.
 - 95-100. SIX STYLI OF IRON FOR WRITING; the pointed end for writing on the wax, the flat for erasing; they are in a remarkable state of preservation, and two of them are ornamented with yellow metal. Three of them were found near the Royal Exchange, and three on the site of the Steel-yard, London.
 101. ROMAN LEATHER SHOE, cut out into loops at the sides, through the ends of which a cord or leathern tie was passed. Found in London.
 102. SOLE OF A ROMAN LEATHER SANDAL, with iron nails. Found in London.
 103. FRAGMENT OF A LEATHER SHOE, with loops cut out. Found in London.
 104. FRAGMENT OF A LEATHER SHOE, of more elaborate work. Found in London.
- ANGLO-SAXON PERIOD (*Époque Anglo-Saxonne*).
105. SET OF SILVER PINS, partly gilt; they are three in number, and united by links. The heads are richly ornamented with interlaced patterns somewhat of an Irish style, and the workmanship is probably to be referred to the North of England, of which Lindisfarne and Durham were the principal centres, and from their connection with the Scoti, or Irish monks, adopted an Irish style of ornament. Probably 9th century. Found in the river Witham, at Lincoln.

Objects found in an Anglo-Saxon Cemetery on Harnham Hill, near Salisbury.

106. BOSS OF ANGLO-SAXON SHIELD, iron,

convex, and ending in a point; four studs to fasten it.

107. HANDLE OF SHIELD, iron.
108. SPEAR-HEAD, iron, of a long type, and with widely split socket.
109. SPEAR-HEAD, iron, of peculiar type; lozenge-formed blades, the sides of which are alternately depressed so that the weapon might rotate when thrown.
110. PLATE OF IRON, lozenge-shaped, used to cover part of the wood.
111. KNIFE BLADE, iron.
112. BUCKLE, iron.
113. STEEL, used for striking light.
- 114-116. Three flint chips, used probably with No. 113.

POTTERY.

[The pottery has been placed on the top of the case, and may be conveniently described together.]

117. BRITISH DRINKING CUP, of the stone period. Found in a barrow at Alfriston, Sussex. It has on it the impressions of a twisted cord.
118. VASE, of thin black Roman pottery; a castaway, and cracked in the baking. It was found in the Upchurch marshes in Kent, and was made at an extensive manufactory situated there, under the Romans.
119. ROMAN BOTTLE, grey, with a few ornaments. Found at Lincoln, on the site of the pottery.
120. ROMAN DRINKING CUP, of thin ware, with scrolls in relief. It is coated with colour. Though found in the Thames, this specimen was unquestionably made at the large Roman fabric of pottery at Caistor, Northamptonshire.
121. ROMAN BOTTLE, of dense pottery, painted brown and with white slip ornaments. Found on the site of a kiln in the New Forest, Hampshire.
122. DRINKING CUP, of dense brown ware, like stone ware. Found on the site of a kiln in the New Forest.
123. OPEN VESSEL, of pale grey ware, found in London, and probably made at a Roman pottery, of which the site was near the present cathedral church of St. Paul's, London.
124. VASE, of dull black ware, Anglo-Saxon; a fine specimen, ornamented with horizontal ribs round the upper part, and impressed patterns, some of which are fylots. Found at Shropham in Norfolk.
125. VASE, of black ware, Anglo-Saxon, with elaborate impressed ornaments. Found in an Anglo-Saxon cemetery at Frilford, Berkshire.

FOURTH AND FIFTH EPOCHS.

From the Departure of the Romans, A.D. 409, to the Norman Conquest, A.D. 1066.

*** A few Anglo-Saxon objects of early date, lent by the Trustees of the British Museum, are shown in Case A, and have been already described: see Nos. 105 to 116, and Nos. 124, 125.

METAL WORK, INCLUDING JEWELLERY, ETC.
CASE. NO.

- B 126. BROOCH, bronze, overlaid with silver at the back, and with gold in front. Anglo-Saxon. Found in the Isle of Thanet.

The Earl Amherst.

127. RING BROOCH, bronze, enamelled. Ancient Irish. Found in a tumulus at Lagore, Co. Meath.

Lord Talbot de Malahide.

128. ORNAMENT, bronze, perforated and enamelled, and inlaid with vitreous mosaic. Ancient Irish. Found in a tumulus at Lagore, Co. Meath.

Lord Talbot de Malahide.

129. BOWL, bronze, overlaid with appliqué ornaments and rude figures of deer, birds, fishes, &c. Early Anglo-Saxon. Found near Lullingstone Castle, Kent.

Sir Percyvall Hart Dyke, Bart.

130. FIBULA, gold; an arched handle with cup-shaped ends. Ancient Celtic (?)

The Royal Irish Academy.

131. FIBULA, gold; the largest known; an arched handle with cup-shaped ends. Ancient Celtic (?)

The Royal Irish Academy.

132. TORQUE, or breast ornament of gold; the largest known. Found (1810) at Tara, Co. Westmeath.

The Royal Irish Academy.

133. ORNAMENT, gold; believed to be the ancient Celtic 'mind,' or head-ornament. Found 1836, in Co. Tipperary. Ancient Celtic.

The Royal Irish Academy.

134. ORNAMENT, bronze, portion enamelled, and inlaid with vitreous mosaics. Ancient Celtic, 10th or 11th century. *College of St. Columba, near Dublin.*

135. FIBULA, bronze. Found in Ireland. Probably of the 4th or 5th century. *College of St. Columba, near Dublin.*

136. BROOCH, silver, ring formed, with long pin; the ends and the head of the pin finished with the arbutus berry pattern. Irish, 11th or 12th century. *Trinity College, Dublin.*

137. FIBULA, gold; an arched handle with cup-shaped ends. *Trinity College, Dublin.*

138. HORN, known as 'The Kavanagh Horn,' mounted in bronze. Irish, 11th or 12th century. *Trinity College, Dublin.*

CASE. NO.

- B 139. PASTORAL STAFF, called the Staff of St. Melis; yew wood, overlaid with bronze; interlaced ornament, studded with coral and glass. Irish, 11th century.

The Right Rev. Bishop Kilduff.

140. BELL and SHRINE of St. Patrick. The bell, of sheet iron, reputed to be of the 5th century, enclosed in a shrine of the 11th century. The framework of brass, inlaid with plaques of gold filigree work. A panel of silver, perforated with crosses, and surrounded by an inscription in Irish characters at the back.

The Rev. Dr. Todd.

- O 141. RING, gold, large quatrefoil-formed bezel, inlaid with filigree work, marked with lines and dots of niello and enamel. Irish (?). 11th century.

Lord Fitzhardinge.

142. RING, gold, with oval bezel, overlaid with granulated filigree work. Anglo-Saxon.

R. H. S. Smith, Esq.

- B 143. ARMLET, gold. Found near Aspatria, Cumberland. Ancient Celtic (?)

W. Forster, Esq.

ARMOUR.

- C 144. HELMET, Anglo-Saxon, or Danish. Found in the ruins of Oxford Castle. Date about A.D. 700.

Hon. Robert Curzon.

145. HELMET, Anglo-Saxon, with a nasal. Of the period of King Edward the Confessor, if not earlier. Dug up in Oxfordshire. Date about A.D. 1000.

Hon. Robert Curzon.

SIXTH EPOCH.

From the Norman Conquest (1066) to the close of the Plantagenet Dynasty (1485).

METAL WORK, INCLUDING PLATE, ETC.

CASE. NO.

- B 146. PASTORAL STAFF, wood overlaid with bronze, supposed to have been used by St. Carthag, first Bishop of Lismore; A.D. 1112-1113. Irish.

The Duke of Devonshire.

147. PASTORAL STAFF, 'The Clonmacnoise Crozier,' wood overlaid with bronze; inlaid with silver and nielloed. Irish, 12th century.

The Royal Irish Academy.

- E 148. PASTORAL STAFF, 'The Limerick Crozier,' silver-gilt and enamelled; the head of elaborate tabernacle work, with many figures of saints. In the centre of the volute is represented the Annunciation. Irish, dated 1418.

The Right Rev. Bishop Butler.

CASE. NO.

- E 149. MACE of the University of Glasgow. Silver; the head gilt, of elaborate tabernacle work. Date, 1465.

The Very Rev. the Principal and the Senate of the University of Glasgow.

- B 150. CANDLESTICK, bronze gilt, known as the 'Gloucester' candlestick; elaborate interlaced work, figures, bands of inscriptions, &c. Made for the Abbey of Gloucester, by order of the Abbot Peter. About 1104.

South Kensington Museum.

151. CASKET, copper-gilt and enamelled; probably made for William or Aymer de Valence. About 1290-1300.

South Kensington Museum.

- E 152. CUP and COVER, silver-gilt. The 'Lynn' Cup, enriched with translucent enamel. Date, the middle of the 14th century.

Corporation of King's Lynn.

153. SALT-CELLAR, silver-gilt, with pyramidal cover. Latter part of the 15th century. Given to the college by Walter Hill, in 1493.

New College, Oxford.

154. COCOA-NUT CUP, mounted in silver-gilt, resting on three figures of angels. Date, about 1450.

New College, Oxford.

155. COCOA-NUT CUP, mounted in silver-gilt; foliage round the bowl, rustic palisade round the foot. Date, early 15th century.

New College, Oxford.

156. MAZER BOWL, in silver-gilt mounting of the 15th century.

All Souls College, Oxford.

157. COVER, probably of a Nautilus cup, or of a navicula, silver-gilt, decorated with cloisonné and champlevé enamels. Date, about 1300-40.

All Souls College, Oxford.

158. CUP, known as the 'Grace Cup of St. Thomas-à-Becket; ivory, mounted in silver-gilt. Date, 1445.

Philip H. Howard, Esq., of Corby.

- B 159. MEDALLIONS (two), copper gilt and enamelled. One represents the Virgin with the infant Saviour seated under a canopy, the back-ground is enamelled red, and has two shields bearing the arms of the Cistercian Abbey of St. Mary-at-Warden, in Bedfordshire, az. three pears, or: the other medallion represents the Crucifixion, the back-ground is enamelled, and exhibits two croziers and the letters W. C., probably the initials of an Abbot, the border of each medallion is formed of winged angels. Date, 14th century.

The Trustees of the British Museum.

ARMOUR.

CASE. NO.

C 161. HELMET, Anglo-Norman, formerly in a church in Berkshire; probably belonging to the family of Curzon, who founded the church. Date, about A.D. 1100.

Hon. Robert Curzon.

162. HELMET, Anglo-Norman, with a close vizor, and flat top. Found in the ruins of Eynsford Castle, belonging to the family of Zouche. Date, about 1150.

The Earl of Warwick.

163. HELMET, flat-topped cylindrical, with a nasal, and a hook for attaching the mentoniere of chain mail. Date, about 1150.

Tower of London.

164. HELMET, cylindrical flat-topped, with an aventaille. Date, about 1160.

Tower of London.

165. HELMET, cylindrical, with an ornamental top. Dug up near Farnham, in Hampshire. Date, about 1180.

Hon. Robert Curzon.

166. HELMET, cylindrical, with an opening for sight in the form of a T. The crown no longer quite flat. Date, about 1200.

Hon. Robert Curzon.

167. HAUME, or Tilting Helmet? with a round top, and close vizor. Date, about 1250.

Hon. Robert Curzon.

168. HELMET, close, for the Tournament, with a very sharp-pointed crown, and the original chain of 31 links remaining. Date, about 1275.

Hon. Robert Curzon.

169. HELMET, with a moveable vizor, and a chain camail attached to it; the top round. Date, about 1350.

The Earl of Warwick.

170. BASINET, with a pointed vizor, and a gorget attached. Date, about 1360.

Tower of London.

171. SOLLERET, or foot armour, with long toe. Date, 14th century.

The Earl of Warwick.

172. ARMOUR (nine pieces), consisting of two leg pieces, two sollerets or foot pieces, one stirrup, two gauntlets, and two pieces for the fore-arm. Date, 14th century.

The Earl of Warwick.

181. BASINET, which has had a pointed vizor and a gorget. This probably belonged to Thomas Beauchamp, Earl of Warwick. Date, about 1360.

The Earl of Warwick.

CASE. NO.

C 182. TILTING HELMET, resembling the helmet of Edward the Black Prince, which hangs over his tomb in Canterbury cathedral. Date, about 1370.

Hon. Robert Curzon.

183. TILTING HELMET, with the crown somewhat peaked. Date, about 1400.

Hon. Robert Curzon.

184. TILTING HELMET, of Richard Beauchamp, Earl of Warwick. It opens at the sides and back in a singular manner, and is exactly represented on his tomb, in the Beauchamp chapel, at Warwick. The spike on the top is for the crest of a swan's head, which is in existence. The Earl died 1435.

The Earl of Warwick.

185. TILTING HELMET. Date, about 1450.

Tower of London.

CARVINGS IN IVORY, ETC.

B 186. CHESS PIECES (sixteen), walrus ivory, to consisting of a king, a queen, two bishops, two knights, two warders (castles), and eight pawns. These were found, with a number of others, in the parish of Uig, Isle of Lewis, Hebrides. Date, latter part of the 12th century.

The Trustees of the British Museum.

O 202. TRIPTYCH, boxwood, carved with the Crucifixion, and figures of St. John Baptist, and St. John of Beverley. Date, about 1340.

Lord De l'Isle and Dudley.

JEWELLERY, ETC.

B 203. BROOCH, known as the 'Hunterston' Brooch; annular, white bronze, inlaid with delicate gold filigree, and granulated work, and set with amber bosses; a Runic inscription on the back. Found on the estates of Robert Hunter, Esq., at West Kilbride, Ayrshire, in 1830. Celtic. Date, about 11th century.

Robert Hunter, of Hunter, Esq.

204. BROOCH, known as the 'Tara' Brooch; white bronze, overlaid with plates of delicate gold filigree work, and set with amber and gems (much injured). Irish. Date, 12th century.

Messrs. Waterhouse, Dublin.

205. BROOCH, ring form, gold set with jewels, inscribed + IM IC VI. 14th century. Found at Sydling, Dorset.

Rev. C. W. Bingham.

CASE. NO.

- O 206. CROSS, gold, with an enamelled figure of our Blessed Lord; a pectoral cross. 15th century.

Lady Rokewood Gage.

207. RING, gold, set with a large sapphire; an episcopal ring. 13th century. Found in Winchester Cathedral.

The Dean and Chapter of Winchester.

208. RING, gilt bronze, set with a paste imitation of a sapphire. Found in Winchester Cathedral, under the tomb of William Rufus, and supposed to have been the episcopal ring of Henry de Blois, Bishop of Winchester (died 1171).

The Dean and Chapter of Winchester.

209. RING, gold, set with a pale uncut ruby. Said to be about the date 1192.

Dean and Chapter of Wells.

210. RING, gold, broad hoop, chased with sacred subjects; a motto inside. Date, 13th century. *Rev. J. Beck.*

211. RING, gold, set with an amaldine garnet; an episcopal ring. Found at Wells. 15th century.

R. H. Soden Smith, Esq.

212. RING, gold, with inscription; a betrothal ring. Found in Westminster. 15th century.

R. H. Soden Smith, Esq.

213. RING, gold, set with a sapphire; an episcopal ring. Found near Norwich Cathedral. 13th century.

R. H. Soden Smith, Esq.

PRINTING.

- D 214. BOOK. *Le Fèvre, Recueil des Histories de Troyes*, 2nd Book. Printed abroad by William Caxton, about 1470, and the first book printed in French.

The Trustees of the British Museum.

LEATHER WORK.

- B 215. UPPER LEATHER OF A LADY'S SHOE (imperfect); *cuir bouilli*, ornamented in open work, with several figures, and inscriptions in French, including the motto, *honny soit qi mal y pense*. This was found in London, and, although the mottoes are French, various peculiarities in the language seem to show that the shoe was made in England, probably for a royal or noble personage. Date, latter half of 14th century.

The Trustees of the British Museum.

SEALS.

(See List at the end of the Tenth Epoch.)

SEVENTH EPOCH.

The Tudor Dynasty. From 1485 to 1603.

METAL WORK, INCLUDING PLATE, ETC.

CASE. NO.

- N 216. EWER and SALVER, silver-gilt, chased
217. with strap-work, cartouches, &c. Date, 1597.

Her Majesty the Queen.

- E 213. CUP, silver-gilt, called the 'Anathema' Cup, from an inscription under the foot — 'Qui alienaverit anathema sit.' Given to Pembroke College by J. Langton, Bishop of Winchester in 1497. Hall-mark, 1481.

Pembroke College, Cambridge.

219. SALT-CELLAR, silver-gilt, hexagonal. Hour-glass shape, covered with foliated open work in which are figures of various animals; the cover of similar work set with pearls. Date, about 1500. Given to the College by Bishop Fox, the founder, about 1517.

Corpus Christi College, Oxford.

220. PASTORAL STAFF of Bishop Fox, silver-gilt and enamelled; the head of tabernacle work with numerous figures of saints; the curve supported by a winged angel, and enclosing a figure of St. Peter. English, 15th century. Given to the College by Bishop Fox, the founder, about 1517.

Corpus Christi College, Oxford.

221. CHALICE, silver-gilt with enamel knob; hexafoil foot, engraved with figures of our Blessed Lord and five saints. Given to the College by Bishop Fox, the founder. Date, about 1508.

Corpus Christi College, Oxford.

222. CUP AND COVER, silver-gilt, matted surface, embossed with bold leaf-shaped ornaments, and set with precious stones. A strawberry-leaf border surrounds the base and the lip of the cup, and also the top of the cover. Date, latter part of 15th century.

The Warden and Fellows, Winchester College.

223. SALVER, parcel-gilt, an enamelled boss in the centre; two bands of inscriptions. Dated 1563.

The Warden and Fellows, Winchester College.

224. SWORD, two-edged blade, straight cross hilt. Time of Henry VIII.

Corporation of York.

225. CUP, tazza form, silver-gilt, engraved with the arms of the City of Norwich, and the inscription THE MOST HEREOF IS DYNE BY PETER PETERSON, round the rim. He was an

CASE. NO.

eminent goldsmith of Norwich in the reign of Queen Elizabeth. Latter half of the 16th century.

Corporation of Norwich.

- E 226. COLLARS, a pair of 'Waits' collars, silver, parcel-gilt; the links formed of a castle and a lion alternately. Date, 16th century.

Corporation of Norwich.

228. EWER and SALVER, silver-gilt, of repoussé or beaten work with figures of cupids, sea monsters, &c. The subject of Neptune and Amphitrite on the salver. The plate-mark of 1597.

Corporation of Norwich.

230. SALT-CELLAR and COVER, silver-gilt, decorated with repoussé or beaten work, and engraved. Made at Norwich not later than 1568.

Corporation of Norwich.

231. MACE, rock crystal, mounted in silver-gilt and jewelled. A 'Chamberlain's Mace,' said to have been presented to the City of Norwich by Queen Elizabeth. Date, 16th century.

Corporation of Norwich.

232. CUP and COVER, silver-gilt; the surface covered with crossed bands, enclosing maidens' heads and flags, the badges of the Company. Round the cup and cover are bands of enamel with inscriptions in silver. Hall-mark for 1499-1500.

Mercers' Company.

233. CARRIAGE, on four wheels, silver-gilt,

234. moved by internal mechanism, enriched with arabesque work, scrolls, and circular enamels, and surmounted by various figures. On this rests a TUN or WINE BARREL, of similar work. Date, first half of 16th century.

Mercers' Company.

- I 235. DISH, silver, parcel-gilt (a rose water dish); a boss in the centre, surrounded by flowers, lions' heads, &c. Date, 1590.

Merchant Taylors' Company.

236. DISH, silver, parcel-gilt (a rose-water dish); a boss in the centre, surrounded by flowers, dolphins, &c. Date, 1597.

Merchant Taylors' Company.

- E 237. SALT-CELLAR, silver-gilt, on pedestal, with cover, repoussé ornaments of lions' heads, flowers, and strap-work. Date, 1581.

Baron Lionel de Rothschild, M.P.

238. SALT-CELLAR, silver-gilt, with cover; base of lions' heads in scroll borders

CASE. NO.

and flowers. It is surmounted by a bearded nude figure. Date, 1583.

Baron Lionel de Rothschild, M.P.

- E 239. SUGAR CASTER, silver-gilt; with figures of Faith, Hope, and Charity. Date, about 1580.

Joseph Bond, Esq.

240. JUG, brown mottled ware, mounted in silver-gilt; with Hall-marks and date letter for 1571.

J. P. Dexter, Esq.

241. CUP, tazza form, silver-gilt; with Hall-marks and date letter for 1593.

J. P. Dexter, Esq.

242. CUP or CHALICE, silver-gilt, the bowl plain outside, engraved inside. Hall-marks and date letter for 1592.

J. P. Dexter, Esq.

243. JUG, stoneware, with silver-gilt cover and mounts. Dated 1560.

R. Temple Frere, Esq. M.D.

- F 244. CHALICE and COVER, silver, chased with a band of conventional foliage. Dated 1571.

G. Moffatt, Esq., M.P.

245. TANKARD, with COVER, silver. Hall-mark for 1577.

G. Moffatt, Esq., M.P.

- E 246. SNUFFERS (a pair), silver-gilt; inscribed 'God save the Kyng Edwarde, wythe all his noble counceyl.' Date, about 1550.

H. Danby Seymour, Esq.

- F 247. CHALICE and COVER or PATEN, silver; the paten or cover engraved with the Tudor rose. Date about 1560 (?).

South Kensington Museum.

JEWELLERY, ETC.

- O 248. ROSARY and CRUCIFIX of Mary Stuart, Queen of Scots; gold, originally enamelled. Date, about 1550.

Philip H. Howard, Esq., of Corby.

249. RING, gold, bearing the signet of Sir Edward Howard, K.G., standard-bearer to King Henry VIII.

Philip H. Howard, Esq., of Corby.

250. RING, gold, set with an oval intaglio, small rubies on either side. Found in the coffin of Stephen Gardiner, Bishop of Winchester. Date, 1st half of 16th century.

Dean and Chapter of Winchester.

251. RING, gold, engraved within and without with sacred devices and inscriptions referring to the five wounds of our Blessed Lord. Found in Coventry Park. Date, end of the 15th or beginning of the 16th century.

J. Dyer Edwards, Esq.

CASE. NO.

- O 252. RING, with motto; a posy ring. 16th century.

R. H. Soden Smith, Esq.

253. RING, gold, a wedding ring; with posy motto, 'Seithe God hathe wrought this choice in thee, so frame thyself to comfourth me.' Date, 16th century.

South Kensington Museum.

254. JEWEL, gold, enamelled, in the form of a coffin containing a skeleton. Found at Tor Abbey, Devonshire. Date, about 1550.

South Kensington Museum.

255. MINIATURE CASE, gold, the back enamelled with arabesque scrolls, flowers, &c., on black ground, the front pierced and set with precious stones; containing a portrait miniature of Queen Elizabeth, by Hildyard. Date, about 1580.

South Kensington Museum.

256. MINIATURE CASE, gold, enamelled with arabesque scrolls on black ground, containing a portrait miniature of Sir F. Drake. Date, about 1590.

R. Phillips, Esq.

257. PLAQUE, gilt copper, with a shield of arms in champlevé enamel, and the motto 'Espoir en Dieu.' Below is written 'The armys of the ryght worshipful maester Tonge, otherwyse callyd maester Clarencius, and misteris Susan hys wyfe, 1554.'

South Kensington Museum.

WATCH.

258. WATCH, oviform, in a crystal and enamelled case; said to have belonged to Queen Elizabeth. 16th century.

The Royal Institution.

MINIATURE PORTRAITS.

259. MINIATURE PORTRAIT of Queen Elizabeth, by Nicholas Hilliard (1547-1619).

Samuel Addington, Esq.

260. MINIATURE PORTRAIT of Lady Arabella Stuart, by Isaac Oliver (1556-1617).

G. Wingfield Digby, Esq.

261. MINIATURE PORTRAIT of Sir Philip Sidney, by Isaac Oliver (1556-1617).

John Jones, Esq.

262. MINIATURE PORTRAIT of George Villiers, first Duke of Buckingham, by Isaac Oliver (1556-1617).

Earl of Gosford.

263. CAMEO PORTRAIT of Queen Elizabeth, in onyx of three strata; date about 1580.

Heywood Hawkins, Esq.

CASE. NO.

- O 264. CAMEO PORTRAIT of Queen Elizabeth, in onyx of three strata; date about 1580.

South Kensington Museum.

ARMOUR.

- C 265. TILTING HELMET. Date, about 1490.

Tower of London.

266. SHIELD OF TARGET, with a match-lock breech-loading pistol in the centre; one of twenty-one belonging to the guard of King Henry VIII. Date, about 1530.

Tower of London.

PRINTING.

- D 267. BOOK. Holinshed's Chronicles, vol. i. London, 1577, fol. 1st edition.

The Trustees of the British Museum.

SEALS.

(See List at the end of the Tenth Epoch.)

EIGHTH EPOCH.

The Stuart Dynasty, 1603 to 1714.

METAL WORK, INCLUDING PLATE, ETC.

CASE. NO.

- WALL 268. FRAME, silver, repoussé or beaten work, with festoons of fruit and flowers, interspersed with cupids; at the top, within a cartouche, is a shield, with the cypher of King Charles II. Date, about 1670.

Her Majesty the Queen.

- I 269. TABLE, silver, covered with foliage in repoussé or beaten work, and bearing the monogram of Charles II. Date, about 1670.

Her Majesty the Queen.

- H 270. TABLE, silver, chased, with the arms of William III. in the centre. Date, about 1700.

Her Majesty the Queen.

- I 271. SCONCES (a pair), silver-gilt, with subject on each of 'The Judgment of Solomon,' and bearing the crowned monogram of William III. Date, about 1700.

Her Majesty the Queen.

- H 273. FIRE DOGS (a pair), silver-gilt, on quadrangular bases; formerly belonging to Charles II., and bearing his monogram (subsequently engraved with the arms of the Prince Regent; the bases modern). Date, about 1670.

Her Majesty the Queen.

- I 275. FIRE DOGS (a pair), silver-gilt, each surmounted by a boy holding a basket

CASE. NO.

of fruit; in front of each is the crowned cypher of William III. Date, 1696.

Her Majesty the Queen.

- I 277. CHALICE and PATEN, silver-gilt; bearing the monogram of William III.; Hall-marks and date letter for 1697.
The Duke of Manchester.

279. ALTAR CANDLESTICKS (a pair), silver-gilt; bearing the monogram of William III. Hall-marks and date letter for 1697.

The Duke of Manchester.

281. CANDLESTICKS (a pair) brass, enamelled
282. in black and white. 17th century.

The Earl of Warwick.

- L 283. FLAGONS (a pair), silver, in the form of
284. pilgrim's bottles. Made for the Duke of Marlborough, about 1700.

Earl Spencer.

- G 285. ICE PAILS (a pair), gold; with lion's
286. heads at the sides, moulded feet, and gadrooned borders. Given by Queen Anne to the Duke of Marlborough, about 1710.

Earl Spencer.

287. EWERS (a pair) silver; helmet form,
288. with handles formed of terminal female figures. Made for the Duke of Marlborough (whose arms they bear), in 1702.

Earl Spencer.

- L 289. WINE COOLER or ICE CISTERN, silver, with gadrooned edge; a handle at each end, standing on four scroll feet. Made for the Duke of Marlborough (whose arms it bears inside), in 1702.

Earl Spencer.

290. WINE FOUNTAIN and CISTERN, silver.
291. Made for the Duke of Marlborough (whose arms they bear), in 1702.

Earl Spencer.

- G 292. BOWL or MONTEITH; silver, with two handles, and vandyked edge surmounted by cherubs' heads. Made for the Duke of Marlborough, in 1702.

Earl Spencer.

- M 293. WINE FOUNTAIN and COVER, silver, fluted and gadrooned surface, the cover surmounted by a crest of a lion issuing from a castle; date about 1710.

Earl of Chesterfield.

294. WINE CISTERN, silver, fluted and gadrooned; lion handles and claw feet; date about 1710.

Earl of Chesterfield.

- 294 A. B. C. D. FIRE DOGS (two pairs) brass enamelled in green, blue, and white,

CASE. NO.

with the royal shield in colours. Early 17th century: presented by Charles I., when Prince of Wales, to the family of Long, in Wiltshire.

Earl Cowley.

- M 294E. HOLY WATER VESSEL, silver repoussé work.

Earl Cowley.

- F 295. SALVER, silver; with inscription on the back, stating that the Earl of Stratford was served from it for the last time. Date about 1630.

Lord Houghton.

296. CUPS (a pair), silver-gilt; chocolate

297. cups, with covers and stands, two-handed, chased with foliage, &c. Hall-marks and date letter for 1700.

Lord Crewe.

- I 298. SALVER, silver-gilt, repoussé in high relief. Date, 1662.

Baron Lionel de Rothschild, M.P.

- F 299. CUP, gold; engraved with coats of arms, and bearing an inscription, stating that it was given to the Corporation of York by Marmaduke Rawdon, in 1672.

Corporation of York.

300. CUP and COVER, silver-gilt, on baluster stem and wide foot; engraved with coats of arms and inscriptions, and dated 1679.

Corporation of York.

301. TANKARD, silver-gilt, strap-work, flowers, fruit, &c. Date, 1618.

Corporation of Norwich.

302. MACES (two), silver-gilt; the heads
303. bearing the royal arms of Queen Anne, and of the City of Bath. Date, about 1710.

Corporation of Bath.

304. MACE, silver; the head in form of a bowl, engraved with inscriptions and coats of arms. Date, 1604.

Corporation of Morpeth.

305. SALVER, silver, chased and repoussé work, of dolphins, fruit, &c. Date, about 1600. The gift of John Burnell, who died 1605.

Clothworkers' Company.

- I 306. SALVER or ROSE-WATER DISH, silver gilt, chased and repoussé work of dolphins, flowers, fruit, &c. Date, 1627.

Clothworkers' Company.

- F 307. SALT-CELLAR, silver, parcel-gilt; shells supported by dolphins. 17th century.

Fishmongers' Company.

308. CUPS (four), with covers, silver-gilt, to embossed with foliage. An obelisk on the cover of each. The master's cup, 1611. Senior warden's cup,

CASE. NO.

1611. The junior warden's cup,
1612. And the middle warden's
cup, 1628. *Carpenters' Company.*
- F 311A. TAZZA, silver, with figures of deities.
1683. *Sir W. C. Trevelyan, Bart.*
- K 312. TOILET SERVICE, silver; twelve pieces,
to consisting of mirror, caskets, boxes,
323. &c., embossed with foliage and
figures of heathen deities. Hall-
mark for 1683-4.
Sir W. C. Trevelyan, Bart.
- F 324. SCEPTRE of Sir Henry St. George,
Garter King-at-Arms, in the reign of
Charles I.; silver, parcel-gilt, the
head enamelled with the royal arms
and the Garter, and surmounted by
a royal crown.
Mrs. Stackhouse Acton.
325. SALVER, silver, with flowers and animals
in beaten work. Date, 1664-5.
Joseph Bond, Esq.
326. CUP, silver; a caudle cup, with cover
and two handles, embossed foliage;
the inside gilt. Hall-marks and
date letter for 1679.
Joseph Bond, Esq.
327. CUP and COVER, silver-gilt, of dode-
cagonal form. Date, 1652.
Paul Butler, Esq.
328. CUP, silver, supported by a standing
figure of Vulcan, with inscriptions
and arms of the Blacksmiths' Com-
pany. Hall-marks and date letter
for 1655.
J. P. Dexter, Esq.
329. CUP and COVER, silver gilt, repoussé
or beaten work; the cover sur-
mounted by a female figure bearing
a shield with a merchant's mark.
Hall-marks and date letter for 1613.
J. P. Dexter, Esq.
330. BOWL or CUP, silver, two handled,
embossed with flowers and foliage.
Inscribed and dated 1676.
R. Dicker, Esq.
331. CASKET, silver, pierced and chased;
said to have been the work-box of
Queen Henrietta Maria; medallion
portraits of Charles I. and his Queen
inside the lid. Date, about 1630.
Henry Durlacher, Esq.
332. SPOONS (six), 'Apostle Spoons,' silver.
to 17th century.
337. *R. Temple Frere, Esq., M.D.*
- G 338. CUPS (silver, six), each with two
to handles. Late 17th century.
343. *R. Temple Frere, Esq., M.D.*
- F 344. SALT-CELLAR, silver-gilt, in form of a
square temple with four Corinthian
columns. Date, 1606.
R. Neville Grenville, Esq.

CASE. NO.

- I 345. SCONCES (a pair), silver, each bearing
346. the cypher of William III., and
surmounted by a royal crown. About
A.D. 1690. (The sockets are modern.)
Ralph Sneyd, Esq.
- G 347. KETTLE, with stand and spirit lamp,
silver, two taps; engraved on the
sides with the arms and monogram
of William III. Date, about 1690.
G. Moffatt, Esq., M.P.
- F 348. TAZZA, silver gilt, the border of flowers
in repoussé or beaten work, and
chased. Hall-mark for 1661.
G. Moffatt, Esq., M.P.
349. CUP, silver gilt, on tall stem, the
bowl surrounded by a broad band
of fine diaper work. Hall-mark of
1608.
G. Moffatt, Esq., M.P.
350. TANKARD, with COVER, silver, en-
graved with two coats of arms and
with an inscription dated 1681.
G. Moffatt, Esq., M.P.
- G 351. CANDLESTICKS (a pair), silver, square
352. bases chased with scroll work,
fluted pillars. Hall-mark for 1682.
G. Moffatt, Esq., M.P.
- F 353. CUP and COVER, silver gilt, a loving
cup, the bowl and cover surrounded
by bands of flowers in repoussé or
beaten and chased work. Hall-
mark for 1701.
G. Moffatt, Esq., M.P.
- G 354. BOWL or MONTEITH, silver, gilt inside,
with two ring handles, the surface
fluted, two cartouches engraved
with crests. Hall-mark for 1701.
G. Moffatt, Esq., M.P.
- E 355. CUP and COVER, silver-gilt, with bands
of scroll work in relief, alternately
with engraved subjects of the chase.
Hall-mark for 1611.
South Kensington Museum.
- K 356. CUP and COVER, silver parcel-gilt, with
appliqué work. Date, about 1670.
South Kensington Museum.
- F 357. BASIN and COVER, silver-gilt, with
bands of flowers. Date, 1660.
South Kensington Museum.
358. PLATEAU, silver gilt, with four com-
partments of equestrian figures.
Hall-mark, 1674.
South Kensington Museum.
359. FIRE DOGS (a pair), brass, enamelled
360. in blue and white. English. Early
17th century.
Rev. Edward Duke.

CASE. NO.

- F 361. FIRE DOGS (a pair), brass, enamelled in
362. blue and white. English. Early
17th century. *Rev. Edward Duke.*

JEWELLERY, ETC.

363. RING, gold, with a portrait of King
Charles I. in the bezel under crystal ;
said to have been presented by the
king to Sir Edmund Verney, his
standard-bearer. Date, about 1640.
Sir Harry Verney, Bart. M.P.
364. RING, gold, set with pearls. Early
18th century.

R. H. Soden Smith, Esq.

365. RING, gold, with monogram under
crystal. Late 17th century.

R. H. Soden Smith, Esq.

366. RING, gold, a wedding ring ; with posy,
'As God decreed so wee agreed.'
Date, 17th century.

South Kensington Museum.

367. RING, gold enamelled, a betrothal ring,
with motto, 'As true to thee as
death to mee.' Date, 17th century.

South Kensington Museum.

CLOCK AND WATCHES.

368. CLOCK, silver; the bed-side clock of
King Charles I. ; given by the king
to Colonel Herbert, on his way to
execution, January 30, 1649. The
outer case is of silver, pierced and
chased, enclosing two silver bells,
on which the hours and quarters
are struck. Made by Edward East,
London. Date, about 1635.

W. Townley Mitford, Esq., M.P.

369. WATCH, silver, with several astrono-
mical dials. The outer case of black
shagreen, with silver piqué work.
Date, early 17th century.

E. St. John Mildmay, Esq.

370. WATCH, gilt metal, the case chased
and pierced. Maker's name, 'Tho-
mas Taylor, in Holbourn.' Date,
17th century.

South Kensington Museum.

371. WATCH, gold, in detached case, chased
with the subject of Joseph and
Potiphar's wife. Date, 1684-5.

South Kensington Museum.

372. WATCH, gilt metal, the outer case
pierced and chased ; on the front is
represented the sacrifice of Abra-
ham. Date, 17th century.

South Kensington Museum.

373. KNIFE and FORK, with ivory hilts,
374. inlaid with silver piqué work. An
inscription round each of the hilts
in piqué work, 'Benjamin Ayloffe,
anno 1685.'

South Kensington Museum.

CASE. NO.

MINIATURE PORTRAITS.

- O 375. MINIATURE PORTRAIT of Henry
Wriothesley, Earl of Southampton,
the friend of Shakspeare, by Peter
Oliver (1601-1660).

Duke of Marlborough.

376. MINIATURE CASE, gold enamelled
with flowers in various colours (con-
taining portraits of Sir Kenelm and
Lady Venetia Digby). Date, about
1632.

G. Wingfield Digby, Esq.

377. MINIATURE PORTRAIT of Sir Kenelm
Digby, after Vandyck, by Peter
Oliver ; dated 1632.

G. Wingfield Digby, Esq.

378. MINIATURE PORTRAIT of Lady Venetia
Digby, after Vandyck, by Peter
Oliver ; dated 1632.

G. Wingfield Digby, Esq.

379. MINIATURE PORTRAIT of Elizabeth,
Queen of Bohemia, daughter of King
James I., by John Hoskins (died
1664).

Samuel Addington, Esq.

380. MINIATURE PORTRAIT of King Charles
II., by Samuel Cooper (1609-1672).

Duke of Richmond.

381. MINIATURE PORTRAIT of the Earl of
Pembroke, by Samuel Cooper (1609-
1672).

Samuel Addington, Esq.

382. MINIATURE PORTRAIT of William
Lenthall, Speaker of the House of
Commons during the Long Parlia-
ment, by Samuel Cooper ; signed
S. C. 1652.

R. S. Holford, Esq., M.P.

383. MINIATURE PORTRAIT of Elizabeth
Claypole, the favourite daughter of
Oliver Cromwell, by Samuel Cooper ;
signed S.C. 1653.

Duke of Devonshire.

384. MINIATURE PORTRAIT of Fanny Lady
Bellasyse, by Samuel Cooper (1609-
1672) ; signed S. C.

Rev. Walter Sneyd.

385. MINIATURE PORTRAIT of General
Charles Fleetwood, by Samuel
Cooper ; signed S. C. 1656.

Earl of Gosford.

386. MINIATURE PORTRAIT of Sir John
Carew, by Samuel Cooper (1609-
1672).

W. H. Pole Carew, Esq.

387. MINIATURE PORTRAIT of Lady Carew,
by Samuel Cooper (1609-1672).

W. H. Pole Carew, Esq.

388. MINIATURE PORTRAIT of James, first

CASE, NO.

Duke of Ormonde, by Thomas Flatman (1635-1680).

C. W. Reynolds, Esq.

- O 389. MINIATURE PORTRAIT of Sophia, Countess Granville, by Bernard Lens. (1680-1741).

Samuel Addington, Esq.

390. MINIATURE PORTRAIT of Letitia, daughter of the Rev. Sir J. Trellawney, Bart., by Bernard Lens (1680-1741).

W. H. Pole Carew, Esq.

391. MINIATURE PORTRAIT of Mrs. Ann Bernard, by Bernard Lens (1680-1741).

Earl of Gosford.

392. MINIATURE PORTRAIT of Anne, Countess of Sunderland, and her son, Lord Charles Spencer, after Sir Godfrey Kneller, by Bernard Lens; signed B. L. 1720.

Duke of Marlborough.

393. MINIATURE PORTRAIT of William, Duke of Gloucester, son of Queen Anne and Prince George of Denmark, by Bernard Lens (1680-1741).

Charles Villiers Bayly, Esq.

ARMOUR, ETC.

- C 394. ARMOUR, consisting of helmet, breast to and backplate, and gorget, plated with silver and chased, made for King Charles I. when a boy. Date, about 1615.
397. *Tower of London.*
398. MASK of the Executioner of State Criminals in the Tower of London. Iron. Date, 17th century?

Tower of London.

STONEWARE.

- S 399. BUST, Fulham stoneware, of a Dead Child, inscribed 'Lydia Dwight, dyed March 3rd, 1672.'

C. W. Reynolds, Esq.

400. FIGURE of a child, Fulham stoneware. Date, about 1670.

C. W. Reynolds, Esq.

401. FIGURE of a sportsman in the costume of Charles II.'s reign; Fulham stoneware. Date, about 1670.

C. W. Reynolds, Esq.

PRINTING.

- D 402. BOOK. Burton's Anatomy of Melancholy. 6th edition, London, 1652. Fol.

The Trustees of the British Museum.

403. BOOK. Fuller. A Pisgah Sight of Palestine. London, 1662. Fol.

The Trustees of the British Museum.

404. BOOK. The Book of Common Prayer, London, 1662. Fol. (Charles II.'s Prayer Book.)

The Trustees of the British Museum.

CASE, NO.

- D 405. BOOK. The Holy Bible. Cambridge. John Field. 1668. 4to.

The Trustees of the British Museum.

406. BOOK. Ogilby's Britannia. Vol. 1. London, 1675. Fol.

The Trustees of the British Museum.

407. BOOK. Burnet's History of the Reformation. Part 2. London, 1683. Fol.

The Trustees of the British Museum.

408. BOOK. Dryden's Fables. London, 1700. Fol.

The Trustees of the British Museum.

409. BOOK. Clarendon's History of the Rebellion. Vol. 1. Oxford, 1704. Fol.

The Trustees of the British Museum.

410. BOOK. The Spectator, by Addison. 1st edit. London, 1711, &c. Fol.

The Trustees of the British Museum.

SEALS.

LACE, ETC.

(See Lists under the Tenth Epoch.)

NINTH EPOCH.

The House of Hanover, to the Accession of George III. (1714 to 1760).

METAL WORK, INCLUDING PLATE, ETC.

CASE, NO.

- I 411. FLAGON, silver-gilt, in the form of a pilgrim's bottle, with chains attached to the cover. Date, about 1720. (Subsequently engraved with the arms of George Prince of Wales, afterwards George IV.)

Her Majesty the Queen.

- N 412. KETTLE and STAND, with lamp, silver-gilt, the kettle melon-shaped; the whole standing on a triangular silver-gilt salver. Date, 1732.

Her Majesty the Queen.

- H 413. EPERGNE or CENTRE PIECE, silver-gilt, on stand, with brackets for candles, castors, dishes, &c.; made for Frederick Prince of Wales, the father of George III. Date, about 1750.

Her Majesty the Queen.

- G 414. TANKARD and COVER, silver-gilt; the drum set with Dassier's medals of the Kings of England (issued about A.D. 1740). The cover bears the royal arms and cypher of Queen Anne, and is dated 1707. Above it, forming the purchase, is a figure of a bull dog; the handle formed of intertwined figures of satyrs. The tankard bears the Hall-mark for 1826-27, and was probably then re-made from portions of earlier vessels.

The Duke of Cleveland.

415. TANKARD and COVER, silver-gilt; the drum is a battle scene in high relief;

CASE. NO.

a similar subject on the cover, which is surmounted by a figure of a knight or horseback; the handle formed of intertwined figures of satyrs. The tankard bears the Hall-mark for 1823-24, and was probably then remade from portions of earlier vessels of the first half of the 18th century (?).

The Duke of Cleveland.

- K 416. TOILET SERVICE, silver-gilt; consisting to of twenty-four pieces, with repoussé classical figure subjects on the covers. Date, 1728.

Earl of Stamford and Warrington.

- G 440. TANKARDS (a pair), silver-gilt, with 441. raised and chased scrolls on imbricated ground. Date, 1732. These pieces are by the celebrated London goldsmith, Paul Lemaire.

Earl of Stamford and Warrington.

- F 442. CUP, silver, with cover and two handles. A race cup, inscribed, and dated 1731.

Sir W. W. Wynn, Bart., M.P.

443. EWER, silver, helmet-shaped, with handle in form of a female bust, engraved with the arms of George I. Hall-marks and date letter for 1727.

J. P. Dexter, Esq.

- G 444. CUP and COVER, silver-gilt, double-handled, the handles formed of serpents. Presented to the Corporation of Bath by Frederick Prince of Wales. Date, middle of 18th century.

Corporation of Bath.

445. SALVER, silver-gilt, bearing the arms of Frederick Prince of Wales. Date, middle of 18th century.

Corporation of Bath.

- C 446. BASKET-HILT of a sword, with design representing the royal arms of Scotland, belonging to Charles Edward Stewart, commonly called the Pretender. Date, about 1745.

Earl of Warwick.

- H 447. SALVER, silver, chased. Date, about 1720.

G. Moffatt, Esq., M.P.

- F 448. TANKARD and COVER, silver gilt, surrounded by wreaths of vine branches in repoussé, or beaten and chased work. Hall-mark for 1745. (An engraved inscription recently added.)

G. Moffatt, Esq., M.P.

- K 449. LOCK, and HINGE PLATES, engraved brass. Foliated scroll open-work, mounted on steel. Signed, 'Johannes Wilkes de Birmingham fecit.' Date, about 1760.

South Kensington Museum.

CASE. NO.

- O 450. KEY, wrought steel. The open-work bow is partly formed of two griffins. Date, about 1760.

South Kensington Museum.

451. KEY OF OFFICE, gilt, bearing on the bow the cipher P.W. The official key, used by the chamberlain attached to the household of Caroline Princess of Wales, afterwards the Queen of George II.

Lord Henniker.

JEWELLERY, ETC.

452. RING, gold, set with various coloured stones. 18th century.

R. H. Soden Smith, Esq.

453. RINGS (six), gold, set with diamonds, to rubies, and other precious stones.

458. 18th century.

South Kensington Museum.

459. RING, gold; a wedding ring, with posy or motto, 'Let us share in joy and care.' 18th century.

South Kensington Museum.

460. RING, black enamel; a mourning ring, ribbon-shaped, with inscribed name and date 1774.

South Kensington Museum.

461. RING, white enamel; a mourning ring, ribbon-shaped, with inscribed name and date 1756.

South Kensington Museum.

WATCHES.

462. WATCH, in rock-crystal facet-cut case. Maker, Charles Ray, London. Date, 1720.

South Kensington Museum.

463. WATCH, silver; outer case of tortoiseshell, with silver piqué work. Early part of 18th century.

South Kensington Museum.

464. WATCH CASE; black shagreen, with gold piqué work. 18th century.

South Kensington Museum.

MINIATURE PORTRAITS.

465. MINIATURE PORTRAIT of Joseph Addison, in enamel, by Christian F. Zincke; dated 1715.

Earl Dartrey.

466. MINIATURE PORTRAIT of Lady Mary Wortley Montagu, in enamel, by Christian F. Zincke (1684-1767).

Miss Fraser.

467. MINIATURE PORTRAIT of Margaret Lucas, Duchess of Newcastle, by Christian F. Zincke (1684-1767).

Miss Webb.

CASE. NO.

- O 468. MINIATURE PORTRAIT of Abraham Cowley, the poet, when young, by Christian F. Zinke (1684-1767).
R. S. Holford, Esq., M.P.
469. MINIATURE PORTRAIT of John Churchill, first Duke of Marlborough, by Christian F. Zinke (1684-1767).
Earl Spencer.
470. MINIATURE PORTRAIT of Sarah Jennings, wife of John, first Duke of Marlborough, by Christian F. Zinke (1684-1767).
Earl Spencer.
471. MINIATURE PORTRAIT of Sarah Jennings, wife of John, first Duke of Marlborough. Date, about 1700.
Alexander Barker, Esq.
472. MINIATURE PORTRAIT of Sarah Malcolm, executed for murder, by Nathaniel Hone; signed N. H. 1750.
Sir Dudley Coutts Marjoribanks, Bart., M.P.

STONEWARE.

- S 473. MUG, Fulham stoneware, with numerous ornaments in relief; in the front is a copy of Hogarth's 'Midnight Conversation.' Height, 6 in.
C. W. Reynolds, Esq.

PRINTING.

- D 474. BOOK. Voltaire's *Henriade*. London, 1728. 4to.
The Trustees of the British Museum.
475. BOOK. Holy Bible. Vol. 1. Oxford. Baskett, 1747. 4to.
The Trustees of the British Museum.
476. BOOK. Richardson's *Clarissa Harlowe*. Vol. 1. 1st edit. London, 1748. 8vo.
The Trustees of the British Museum.
477. BOOK. Hume, *History of Great Britain*. Vol. 1. 1st edit. Edinburgh, 1754. 4to.
The Trustees of the British Museum.

ENGRAVING.

(See List of Engravings lent by the Trustees of the British Museum, under the Tenth Epoch.)

LACE, ETC.

(See List under the Tenth Epoch.)

TENTH EPOCH.

The Reign of George III. down to 1800.

METAL WORK, INCLUDING PLATE, ETC.

CASE. NO.

- N 478. EWER, silver gilt, antique classical design, supported by groups of ma-

CASE. NO.

rine figures, with Bacchanalian procession round the body; the handles formed of figures of naiads. Date, 1782.

Her Majesty the Queen.

- N 479. SALVER, silver gilt; in the centre a group of Venus rising from the sea, figures of Neptune, Tritons, &c., round the border. Date, 1782.

Her Majesty the Queen.

480. CUP and COVER, silver gilt; with shell work, and serpent handles; a figure of the infant Bacchus on the cover. Date about 1765.

Her Majesty the Queen.

481. CUP, carved ivory, representing the birth of Venus; the mounting of silver-gilt; the cover with shell pyramid and diaper ornaments of gold; the carving of the 16th century. Date of present mounting, 1785.

Her Majesty the Queen.

482. TUREEN, COVER and LINING; silver gilt, embossed and chased; the Prince of Wales' feathers surmounting the cover. Date, 1773.

Her Majesty the Queen.

483. TUREEN, COVER and LINING; silver gilt, embossed and chased; the Prince of Wales' feathers surmounting the cover. Date, 1773.

Her Majesty the Queen.

484. TUREEN, COVER and LINING; silver gilt, leafage and scroll handles and feet, cauliflower button, arms and supporters of George III. in relief on sides. Date, 1761.

Her Majesty the Queen.

485. JAR, silver gilt; with perforated cover, (for *pot pourri*), richly embossed with flowers, masks, &c. Date, 1789.

Her Majesty the Queen.

486. PORRINGER, with cover and plate, and two spoons, silver gilt; the cover surmounted by Prince of Wales' feathers. Date, 1762.

Her Majesty the Queen.

487. SALT-CELLARS, or PICKLE-STANDS (a pair), silver gilt, each in the form of a conch shell, supported by two winged dragons. Date, latter half of 18th century.

Her Majesty the Queen.

489. SALT-CELLARS (a pair), silver gilt, each in the form of a pearl oyster, supported by young Tritons. Date, latter half of 18th century.

Her Majesty the Queen.

491. ELEPHANT, silver-gilt, with figures of an Indian god, and a driver in Ori

CASE, NO.

ental costume. Date, latter part of 18th century.

Her Majesty the Queen.

- N 492. VASE, silver gilt; classical shape, on plain foot, vine-stem handles, the body ornamented with figures.

Her Majesty the Queen.

493. VASE; classical shape, silver, one-half gilt; with subjects in relief, emblematic of the Gold and Silver Ages; designed by Flaxman.

Her Majesty the Queen.

494. DESSERT PLATES (two), silver gilt,
495. rich vintage border.

Her Majesty the Queen.

- G 496. CUP and COVER, silver-gilt (a racing cup); the handles formed of figures of foxes. Inscribed Richmond, 1760.

The Duke of Cleveland.

497. CUP and COVER, silver-gilt (a racing cup); the cover surmounted by a statuette of a mountebank. Inscribed Richmond, 1761.

The Duke of Cleveland.

498. URN, silver, antique classical form, embossed with wreaths of foliage. Hall-marks and date letter for 1778.

R. Dicker, Esq.

499. CADDIES (set of three), with covers, to silver, embossed with scroll ornaments, and with pastoral groups on the side. Hall-marks and date letter for 1765.

Mrs. Wilkin.

502. CLARET JUG, silver, antique classical form, embossed with wreaths of foliage. Hall-marks and date letter for 1775.

J. James, Esq.

503. COFFEE-POT, silver, scroll and foliage pattern. Hall-marks and date letter for 1762.

Joseph Bond, Esq.

504. EPERGNE, OR CENTRE PIECE, silver, with branches supporting baskets and small saucers. Hall-marks and date letter for 1774.

R. Rose, Esq.

- F 505. TANKARD and COVER, silver gilt, covered with flowers, foliage, scroll work, &c. in repoussé or beaten work, and chased. Hall-mark for 1792.

G. Moffatt, Esq., M.P.

- G 506. CASTORS and COVERS (set of three), to silver. Second half of 18th century.
508.

Messrs. Hancock.

509. VASE, with cover and two handles, silver; oviform, with raised foliage, &c. Date, about 1800.

Messrs. Hancock.

CASE, NO.

- F 510. SUGAR-BASIN, and two TEA-CADDIES, to with covers, silver gilt, embossed with foliage, &c.; the bases of open work. Hall-marks and letter for 1760.

A. Barker, Esq.

- O 513. BUTTONS, LINKS, &c. (tray of 14 specimens); ornamented steel work, manufactured by John Worrall, of Wolverhampton. Date, 1780-90.

George Wallis, Esq.

JEWELLERY, ETC.—WATCHES.

514. WATCH, gold, chased and pierced; a cipher and coronet set with diamonds on the back, and a châtelaïne attached, bearing various objects. Date, second half of 18th century.

Lord Chesham.

515. WATCH, gold, set with seed pearls, and enamelled with flowers, &c. Presented by Lord Macartney to the Emperor of China, and taken at the sack of the Emperor's Palace at Pekin. Date, about 1790.

Lieut.-Colonel H. Hope Crealock.

516. WATCH, gold, enamelled; a group of children on the back; with enamelled key. Presented by Lord Macartney to the Emperor of China, and taken at the sack of the Emperor's Palace at Pekin. Date, about 1790.

Lieut.-Colonel H. Hope Crealock.

517. WATCH and PEDOMETER, gold, in an enamelled and chased case, by Ralph Gout, London. Date, latter part of 18th century.

South Kensington Museum.

518. WATCH, gold, gold face; maker's name, 'Rayner, London;' with châtelaïne attached, bearing a compass and a watch-key. Date, about 1780.

South Kensington Museum.

519. WATCH, gold; in chased and embossed outer case, with pieces of rose-coloured glass inserted; chased gold dial. Date, 18th century.

South Kensington Museum.

SCULPTURE.

- S 520. MEDALLION, in high relief, terra-cotta, in gilt frame; a bust of Flaxman, executed by the artist himself. Dated 1778.

South Kensington Museum.

ENAMEL.

521. CANISTERS (a pair), Battersea enamel,
522. rose-coloured ground; with landscapes in medallions.

H. G. Bohn, Esq.

CASE. NO.

- O 523. MINIATURE PORTRAIT of William Meyer, in his tenth year, by Jeremiah Meyer, R.A.; signed at the back, and dated 1788.

William Meyer, Esq.

524. MINIATURE PORTRAIT of Mrs. Robinson, the actress, by Jeremiah Meyer, R.A. (1728-1789).

William Meyer, Esq.

525. MINIATURE PORTRAIT of William Hayley, the poet, by Jeremiah Meyer, R.A.; signed at the back, and dated 1774.

William Meyer, Esq.

526. MINIATURE PORTRAIT of a young girl, by Jeremiah Meyer, R.A. (1728-1789).

William Meyer, Esq.

527. MINIATURE PORTRAIT of Robert Hunter, a Scotch advocate, when a boy, by James Nixon, A.R.A. (1751-1812).

The Misses Robertson Macdonald.

528. MINIATURE PORTRAIT of Caroline Treby Ouvry, wife of Sir William Molesworth, by James Nixon, A.R.A. (1751-1812).

Mrs. Ford.

529. MINIATURE PORTRAIT of Lady Georgiana Spencer, wife of William, fifth Duke of Devonshire, by Ozias Humphrey; dated 1783.

Earl Spencer.

530. MINIATURE PORTRAIT of Dame Grace Duckett, by Ozias Humphrey; dated 1780.

Sir George Duckett, Bart.

531. MINIATURE PORTRAIT of Charlotte, Duchess of Richmond, by Richard Cosway, R.A. (1741-1821).

Duke of Richmond.

532. MINIATURE PORTRAIT of Miss Gunning (afterwards Mrs. Ross) by Richard Cosway, R.A.; dated 1795.

Lady Mary Ross.

533. MINIATURE PORTRAIT of Maria, Countess Waldegrave, afterwards Duchess of Gloucester, by Richard Cosway, R.A. (1741-1821); in an ormolu frame set with coloured stones.

Captain L. Seymour Dawson Damer, M.P.

534. MINIATURE PORTRAIT of Mrs. Fitzherbert, privately married, in 1785, to George Prince of Wales, by Richard Cosway, R.A. (1741-1821). A lock of her hair surrounds the miniature.

Captain L. Seymour Dawson Damer, M.P.

CASE. NO.

- O 535. MINIATURE PORTRAIT of George Augustus Frederick, Prince of Wales, afterwards King George IV., by Richard Cosway, R.A. (1741-1821). A lock of the Prince's hair surrounds the miniature.

Captain L. Seymour Dawson Damer, M.P.

536. MINIATURE PORTRAIT of Lady Horatia Seymour, by Richard Cosway, R.A. (1741-1821); in a silver frame.

Captain L. Seymour Dawson Damer, M.P.

537. MINIATURE PORTRAIT of an officer, by Richard Cosway, R.A. (1741-1821).

Lord Chesham.

538. MINIATURE PORTRAIT of a lady, by Samuel Shelley; date, about 1780.

Samuel Addington, Esq.

539. MINIATURE PORTRAITS of two girls, one playing on a spinet, by Samuel Shelley; date, about 1780.

Miss Webb.

540. MINIATURE PORTRAIT of Lady Bernard, by Samuel Shelley; date, about 1780.

Earl of Gosford.

541. MINIATURE PORTRAIT of Lady Frances Bernard, by Samuel Shelley; date, about 1780.

Earl of Gosford.

542. MINIATURE PORTRAIT of Sophia Streatfeild, a friend of Dr. Johnson, by John Smart (1741-1811).

Captain Streatfeild.

543. MINIATURE PORTRAIT of Mrs. Gray, by Archibald Skirving; dated, 1798.

Mrs. Lawrence.

544. MINIATURE PORTRAIT of Mrs. Hall, by Andrew Plimer; date, about 1790.

Frederick Tayler, Esq.

545. MINIATURE PORTRAIT of Miss Joanna Plimer, by Andrew Plimer; date, about 1790.

Mrs. Dacres.

FLOWER PAINTING.

546. FLOWER PAINTING. One hundred and forty-one vignettes of flowers painted by Miss Lawrence, afterwards Mrs. Kerslake, illustrating a copy of the 'Guirlande de Julie,' printed on vellum, and dated, Paris, 1784.

Mrs. Bury Palliser.

EARTHENWARE, ETC., INCLUDING PORCELAIN.

CHELSEA PORCELAIN.

- R 547. VASES (set of seven), Chelsea porcelain, to claret ground; painted on one side
553. with figure subjects representing the

CASE, NO.

loves of the gods, on the other with flowers, birds, &c.; open work tops and covers.

Sir Dudley Coutts Marjoribanks, Bart., M.P.

- R 554. CUPS (a pair), Chelsea porcelain, gold
555. ground; with highly finished paintings of birds and fruit.

Sir Dudley Coutts Marjoribanks, Bart., M.P.

556. CUPS (a pair), Chelsea porcelain, rose-coloured ground, with birds and festoons in gold.

Sir Dudley Coutts Marjoribanks, Bart., M.P.

558. TOILET-BOX, and cover, Chelsea porcelain, in the shape of a fan; containing five small boxes with covers, *gros bleu* ground, painted with figures in the Watteau style; and two round boxes *gros bleu* ground, painted with flowers. In the original green shagreen case bound with gilt metal scrolls.

Sir Dudley Coutts Marjoribanks, Bart., M.P.

559. VASE, Chelsea porcelain, octagonal, *gros bleu* ground, painted with birds.

Sir Dudley Coutts Marjoribanks, Bart., M.P.

560. VASES (a set of three), with covers,
to Chelsea porcelain, *gros bleu* ground,
562. with medallions of birds, flowers, &c. painted on gold. The covers surmounted by flowers in natural colours.

Sir Dudley Coutts Marjoribanks, Bart., M.P.

563. BOWL or ECUELLE, cover and stand, Chelsea porcelain, *gros bleu* ground, richly gilt, with medallions containing groups of figures in Chinese costume.

Sir Dudley Coutts Marjoribanks, Bart., M.P.

564. BOWL or ECUELLE, cover and stand, Chelsea porcelain, *gros bleu* ground, richly gilt, with medallions containing groups of figures in the Watteau style.

Sir Dudley Coutts Marjoribanks, Bart., M.P.

565. BOWL or ECUELLE, cover and stand, Chelsea porcelain, *gros bleu* ground, richly gilt, with medallions containing groups of figures in the Watteau style.

Sir Dudley Coutts Marjoribanks, Bart., M.P.

566. TOILET BOXES, with covers (a pair),
567. Chelsea porcelain, each containing three closely-fitting boxes and covers,

CASE, NO.

gros bleu ground with birds and foliage in gold.

Sir Dudley Coutts Marjoribanks, Bart., M.P.

- R 568. VASES (a pair), Chelsea porcelain, *gros*
569. *bleu*, Oriental bottle form with wide mouths, the neck of each encircled with a dragon.

Sir Dudley Coutts Marjoribanks, Bart., M.P.

570. FIGURES of Children (four), Chelsea to porcelain; emblematic of the seasons.

573. *Seymour Haden, Esq., M.D.*

574. CUP and SAUCER, Chelsea porcelain, *gros bleu* ground, with medallions of birds.

Henry G. Bohn, Esq.

575. VASE, Chelsea porcelain, *gros bleu* ground, gold borders, painted with medallions of Cupids.

The Earl of Zetland.

576. VASES (a pair), Chelsea porcelain, claret-coloured ground, with white and gold borders. Height, 7½ in.

The Rev. Montague Taylor.

578. VASE, Chelsea porcelain, painted with Chinese figures on gold, a background of leaves and flowers, scroll handles of ruby and gold.

R. C. Naylor, Esq.

579. VASES (a pair), Chelsea porcelain,
580. painted with flowers on white, claret-coloured borders.

R. C. Naylor, Esq.

581. SCENT-BOTTLE, Chelsea porcelain, formed of a group of figures.

South Kensington Museum.

582. SCENT-BOTTLE, Chelsea porcelain, formed of a group of figures.

South Kensington Museum.

583. SCENT-BOTTLE, Chelsea porcelain, figure of a shepherdess.

South Kensington Museum.

584. SCENT-BOTTLE, Chelsea porcelain, formed of a group of figures.

South Kensington Museum.

585. DISHES (two), Chelsea porcelain;

586. crimson borders, the centres painted with birds and flowers.

South Kensington Museum.

587. ETUI, or CASE, Chelsea porcelain, with design of leaves and flowers.

South Kensington Museum.

588. ETUI, or CASE, Chelsea porcelain, in the form of an Ionic column, with two squirrels on the top.

South Kensington Museum.

589. BOWL, COVER, and STAND, Chelsea porcelain, *gros bleu* ground, with

CASE. NO.

compartments painted with birds and flowers on white.

Joseph Bond, Esq.

- R 590. CUP and SAUCER, Chelsea porcelain, claret-coloured ground, painted with white medallions.

J. Rainey, Esq.

591. PLATE, Chelsea porcelain, rose border, gilt, a bird in the centre.

H. G. Bohn, Esq.

592. TEAPOT, Chelsea porcelain, *gros bleu* and white ground in alternate stripes, painted with birds and flowers.

South Kensington Museum.

DERBY PORCELAIN.

593. PLATE, Crown-Derby porcelain, Oriental pattern.

South Kensington Museum.

594. FIGURES (a pair), Crown-Derby bis-

595. cuit porcelain, a youth and girl.

Henry Willett, Esq.

596. DISH, Chelsea-Derby porcelain, painted with wreaths of flowers, *gros bleu* borders round edge and centre.

F. R. Ellis, Esq.

597. CUP (two-handled), with cover and stand. Crown-Derby porcelain.

F. R. Ellis, Esq.

598. PLATE, Derby porcelain, with flowers in purple *câmaieu*.

South Kensington Museum.

LEEDS WARE.

- S 599. BOWL, COVER, and STAND, Leeds ware, basket pattern, sprinkled with flowers.

Hugh W. Diamond, Esq., M.D.

LIVERPOOL PORCELAIN.

- R 600. Mug, Liverpool printed porcelain.

Hugh W. Diamond, Esq., M.D.

PINKTON PORCELAIN.

- S 601. CUSTARD CUP and COVER, Pinkton porcelain, painted with flowers.

Hugh W. Diamond, Esq., M.D.

PLYMOUTH PORCELAIN.

- R 602. SALT-CELLARS (two), Plymouth porcelain, in the form of scallop-shells, resting on a group of small shells. 18th century.

South Kensington Museum.

WEDGWOOD WARE.

- S 604. VASE; Wedgwood's copy of the Barberini or Portland Vase, white figures

CASE. NO.

on black ground; from the original in the British Museum.

S. Addington, Esq.

- S 605. TABLET, Wedgwood's pale green jasper ware, with white figures in low relief.

The Right Hon. W. E. Gladstone, M.P.

606. VASE and COVER, Wedgwood's brown marbled ware, the cover perforated for cut flowers.

The Right Hon. W. E. Gladstone, M.P.

607. VASE and COVER, Wedgwood's marbled ware.

The Right Hon. W. E. Gladstone, M.P.

608. VASE and COVER, Wedgwood's marbled ware, with goats' head handles.

The Right Hon. W. E. Gladstone, M.P.

609. JARDINIÈRE, Wedgwood's jasper ware, chocolate ground, figures, &c., in white.

H. Willett, Esq.

610. PEDESTAL, Wedgwood's jasper ware, circular, olive ground, frieze of children playing; after Flaxman.

South Kensington Museum.

611. TEA CANISTER, Wedgwood's jasper ware, oviform, lilac ground, white ornament.

South Kensington Museum.

612. CUP and SAUCER, Wedgwood's jasper ware, sage colour and light purple.

South Kensington Museum.

613. CUP and SAUCER, Wedgwood's jasper ware, with medallion of Sagittarius.

South Kensington Museum.

614. CREAM JUG, Wedgwood's jasper ware, with medallion of Cancer.

South Kensington Museum.

615. SUGAR BASIN, Wedgwood's jasper ware, with medallion of Scorpio.

South Kensington Museum.

616. BOWL, Wedgwood's black Egyptian ware, with frieze of dancing figures in relief.

South Kensington Museum.

617. VASE, Wedgwood's jasper ware, two handles, on square plinth.

South Kensington Museum.

618. SAUCER, Wedgwood's jasper ware, olive ground, festoons hanging from rams' heads in white.

South Kensington Museum.

619. SAUCER, Wedgwood's jasper ware, olive ground, small medallions in white.

South Kensington Museum.

620. VASE, Wedgwood's jasper ware, oviform, two-handled, lilac ground, cameo figures in white.

South Kensington Museum.

CASE. NO.

S 621. VASE, Wedgwood's jasper ware, oviform, with upright handles, blue ground, frieze of classical figures.
South Kensington Museum.

622. BUTTONS (set of 12), Wedgwood's blue jasper ware, with mythologic subjects in white, set in faceted steel.
South Kensington Museum.

623. MEDALLION, Wedgwood's terra-cotta, elliptic; portrait of Sir W. Hamilton, Britannic Envoy to the Court of Naples; modelled by Flaxman.
South Kensington Museum.

624. VASE and COVER, two-handled, Wedgwood's black jasper ware, with relief ornaments of a concert by Cupids, musical books, &c.
South Kensington Museum.

625. BUST, Wedgwood's black jasper ware, of L. Annæus Seneca, the Roman philosopher.
South Kensington Museum.

626. BUTTER BOATS (a pair), Wedgwood's 627. Queen's ware, printed pattern.
Hugh W. Diamond, Esq., M.D.

628. CUP and SAUCER, Wedgwood's black ware, inlaid with metal.
Hugh W. Diamond, Esq., M.D.

629. PLAQUE, Wedgwood's jasper ware, light blue ground, classical figures in white. In gilt frame.
Hugh W. Diamond, Esq., M.D.

630. VASE, in form of a nautilus shell, Wedgwood ware, with iridescent glaze.
Hugh W. Diamond, Esq., M.D.

631. CUP and SAUCER, Turner's imitation of Wedgwood's jasper ware, pale blue, with classical groups in white.
The Right Hon. W. E. Gladstone, M.P.

WORCESTER PORCELAIN.

R 632. DISH, Worcester porcelain, painted with flowers. Second half of 18th century.
Sir T. W. Holburne, Bart.

633. CUP and SAUCER, Worcester porcelain, painted in imitation of Oriental. Second half of 18th century.
Sir T. W. Holburne, Bart.

634. PLATES (two), Worcester porcelain, blue 635. ground, painted medallions of birds on white.
Sir T. W. Holburne, Bart.

636. VASE and COVER, Worcester porcelain, blue scale pattern, with white medallions of flowers.
Lady Dorothy Nevill.

637. DISH, Worcester porcelain, dark-blue ground, painted with birds and insects on white.
Henry Willett, Esq.

CASE. NO.

S 638. VASES and COVERS (set of three), Worcester porcelain, hexagonal, painted 640. with birds, deep blue borders.
Henry Willett, Esq.

R 641. MUG, Worcester porcelain, printed with a portrait of Frederick the Great, King of Prussia.
Hugh W. Diamond, Esq., M.D.

642. CUP and SAUCER, Worcester porcelain, with groups in transfer printing
Hugh W. Diamond, Esq., M.D.

PRINTING.

D 643. BOOK. Robert Burn's Poems. 1st edition. Kilmarnock, 1786. 8vo.
The Trustees of the British Museum.

644. BOOK. Boydell's History of the River Thames. Vol. 1. London, 1794. Fol.
The Trustees of the British Museum.

645. BOOK. Milton's Paradise Lost. London: Printed for Richter by Spilsbury, 1794. 4to.
The Trustees of the British Museum.

ENGRAVINGS (ON SCREEN).

[A selection in illustration of the Art of Engraving in England during the 18th century, lent by the Trustees of the British Museum.]

*** Several of these Engravings strictly belong to the Ninth Epoch, but it has been judged convenient to give one list only.

ETCHING.

BLAKE, WILLIAM (1757-1827).

1. A selection of fifteen subjects from the 'Songs of Innocence.'

LINE ENGRAVING.

HOGARTH, WILLIAM (1697-1764).

The Rake's Progress.

2. I. The Inheritance.
3. II. The Rake's Levee.
4. III. The Orgie.
5. IV. The Arrest.
6. V. The Marriage.
7. VI. The Gaming House.
8. VII. The Fleet Prison.
9. VIII. Bedlam.

SULLIVAN, LUKE (1705-1762).

10. The March of the Guards to Finchley; after Hogarth.

VIVARES, FRANCIS (1709-1780).

11. Landscape, the Sacrifice to Apollo; after Claude Lorraine.

BROWNE, JOHN (1719-1790).

12. Landscape, the Baptism of the Eunuch.

STRANGE, SIR ROBERT (1721-1792).

13. Charles I. in his Coronation Robes; after Van Dyck.

14. Charles I. with the Duke of Hamilton; after Van Dyck.
15. Henrietta Maria and her Children; after Van Dyck.

BARTOLOZZI, FRANCESCO (1725-1813).

16. Clytie; after Annibale Caracci.

RYLAND, WILLIAM WYNNE (1732-1783).

17. George III. in his Coronation Robes; after Allan Ramsay.

WOOLLETT, WILLIAM (1735-1785).

18. Niobe; after Richard Wilson.

19. Phaeton; after Richard Wilson.

20. The Spanish Pointer; after George Stubbs.

21. The Battle of La Hogue; after Benjamin West.

SHARP, WILLIAM (1749-1824).

22. The Doctors of the Church; after Guido Reni.

23. Holy Family; after Sir Joshua Reynolds.

24. John Hunter, the Anatomist; after Sir Joshua Reynolds.

CALDWELL, JAMES (fl. about 1780).

25. Mrs. Siddons as the Grecian Daughter; after William Hamilton.

HALL, JOHN (1739-1800).

26. Penn's Treaty with the Indians; after Benjamin West.

PARKER JAMES (1750-1805).

27. An Illustration to the *Guardian*; after Robert Smirke.

MIDDIMAN, SAMUEL (1746-1818).

28. Moss Dale Falls; after J. M. W. Turner.

FITTLER, JAMES (1758-1825?).

29. Benjamin West, P.R.A.; after George Henry Harlow.

LANDSEER, JOHN (1769-1852).

30. Sleeping Lion; from his own design.

31. Vignette, Head of Holofernes; after Loutherbourg.

SCHIAVONETTI, LOUIS (1765-1810).

32. The Dead Christ; after Van Dyck.

HEATH, JAMES (1756-1834).

33. The Riot in Broad-street; after Francis Wheatley.

SHERWIN, C. & J. K. (1751-1790).

34. The Death of Lord Robert Manners; after Thomas Stothard.

SCOTT, JOHN (1774-1828).

35. A Field Spaniel; after Reinagle.

- 35A. The Cottage; after Thomas Gainsborough.

STIPPLE ENGRAVING.

BARTOLOZZI, FRANCESCO (1725-1813).

36. Lord Mansfield; after Sir Joshua Reynolds.

37. Designs for admission tickets, &c.; after G. B. Cipriani and B. West.

STRUTT, JOSEPH (1749-1802).

38. The Discovery; after Thomas Stothard.

CARDON, ANTHONY (1772-1813).

39. Garrick, between Tragedy and Comedy, after Sir Joshua Reynolds.

COLLYER, JOSEPH (1748-1827).

40. Venus; after Sir Joshua Reynolds.

OSBORNE, JOHN (1725-1795).

41. Nell Gwynne; after Sir Peter Lely.

PARKER, JAMES (1750-1805).

42. The Pulse; after James Northcote.

HOWARD, FRANCIS (fl. about 1770).

43. Mrs. Siddons as the Tragic Muse; after Sir Joshua Reynolds.

WATSON, CAROLINE (1758-1810).

44. Lady Stanhope, after Sir Joshua Reynolds.

TOMKINS, PELTRO WILLIAM (1760-1840).

45. Amyntor and Theodora; after Thomas Stothard.

SCHIAVONETTI, LEWIS (1765-1810).

46. Puck; after Sir Joshua Reynolds.

EARLON, RICHARD (1740-1822).

47. Lord Heathfield; after Sir Joshua Reynolds.

MEZZOTINT ENGRAVING.

EARLON, RICHARD (1740-1822).

48. The Royal Academy; after Johann Zoffany.

FISHER, EDWARD (fl. about 1770).

49. The Marchioness of Tavistock; after Sir Joshua Reynolds.

MARCHI, GIUSEPPE (fl. about 1780).

50. Coleman, the dramatic writer; after Sir Joshua Reynolds.

GREEN, VALENTINE (1739-1813).

51. The Duchess of Devonshire; after Sir Joshua Reynolds.

GROZER, JAMES (1755-1800).

52. Lady Duncannon; after Sir Joshua Reynolds.

CORBUTT, CHARLES (fl. about 1760).

53. Mrs. Lascelles; after Sir Joshua Reynolds.

JONES, JOHN (1740-1790).

54. Charles James Fox; after Sir Joshua Reynolds.

HODGES, CHARLES HOWARD (1774-1837).

55. Sir Abraham Hume; after Sir Joshua Reynolds.

MURPHY, JOHN.

56. Charles, Lord Hawkesbury; after G. Romney.

BLACKMORE, JOHN (fl. about 1770.)

57. Foote, the comedian; after Sir Joshua Reynolds.

PHILLIPS, CHARLES (fl. about 1765).

58. Miss Hone; after Nathaniel Hone.

HOWARD, FRANCIS (fl. about 1770).

59. Master Bunbury; after Sir Joshua Reynolds.

WARD, WILLIAM (fl. about 1790).

60. Travellers; after George Morland.

WARD, JAMES (fl. about 1790).

61. The Angry Father; after John Opie.

SMITH, JOHN RAPHAEL (1752-1812).

62. Mrs. Musters; after Sir Joshua Reynolds.

FABER, JOHN (1692-1756).

63. Mrs. Woffington; after E. Haytley.

MACARDELL, JAMES (1710-1765).

64. George, Duke of Buckingham, and his Brother, Lord Stuart; after Van Dyck.

HOUSTON, RICHARD (fl. about 1780).

65. Mrs. Hartly; after H. D. Hamilton.

FRYE, THOMAS (1710-1762).

66. His own portrait.

PETHER, WILLIAM (1731-1795).

67. The three brothers Smith, painters, of Chichester.

WATSON, JAMES (1740-1790).

68. The Duchess of Manchester; after Sir Joshua Reynolds.

WATSON, THOMAS (1748-1781).

69. Mrs. Abington; after Sir Joshua Reynolds.

SPILSBURY, INIGO (1733-1795).

70. Mrs. Richards; after Gainsborough.

DIXON, JOHN (fl. about 1775).

71. The Tigress; after Stubbs.

DICKINSON, WILLIAM (1746-1802?).

72. Mrs. Pelham; after Sir Joshua Reynolds.

DOUGHTY, WILLIAM (fl. about 1770).

73. Dr. Samuel Johnson; after Sir Joshua Reynolds.

DUNKARTON, ROBERT (fl. about 1780).

74. Mrs. Horneck; after Sir Joshua Reynolds.

REYNOLDS, SAMUEL W. (1774-1835).

75. The Falconer; after James Northcote.

WOOD ENGRAVING.

BEWICK, THOMAS (1753-1828).

76. Six Sheets of Vignettes and Illustrations to Æsop's Fables.

LACE AND NEEDLEWORK.

English, 17th and 18th centuries, shown in Pillar Case P.

*** These examples illustrate the 8th, 9th, and 10th periods.

FRAME

1. SAMPLER; unbleached linen, with 'point coupé,' and other patterns, dated 1618.

LACE; scallops of 'point coupé,' from a design by Vinciolo, a Venetian artist, made in 1589.

Mrs. Hailstone.

2. SAMPLER; unbleached linen, numerous patterns and alphabets worked in coloured silks and flax. Dated 1669.

FRAME

INFANT'S SHIRT, with 'hollie work' on the shoulders. Date, 1700.

SAMPLER; a portion, 'point coupé' work of very fine patterns. Date, 1669.

Mrs. Hailstone

3. WAISTCOAT; very fine linen, embroidered with needlework. Date, 18th century.

Mrs. Hailstone.

4. TAPE and POINT LACE. Date, about 1700.

Mrs. Hailstone.

5. NEEDLEWORK ON MUSLIN; three specimens. Date, early 18th century.

STOMACHER, linen embroidered in coloured silks. Date, 18th century.

Mrs. Hailstone.

6. LACE; specimen of cushion made ground, to which patterns also made on the cushion are afterwards sewn ('appliqué'). Date, early 18th century.

LACE; edges of veils (two); length of lace; and a 'berthe.' Northamptonshire cushion lace. Date, 18th century.

LACE; a length of Buckinghamshire cushion lace. Date, 1760.

LACE; a length of old English cushion lace. Date, early 18th century.

LACE; a length of old English cushion lace, often called 'Brussels point.' Date, early 18th century.

Mrs. Hailstone.

7. LACE, white; twelve specimens of the earliest known machine lace made on the stocking frame by the introduction of the barrel organ system as applied to the tuck presser about 1764. The outlines figured by handwork.

Nottingham School of Art.

8. LACE; two specimens, one white, one black, made on the figured joining machine, an improvement on the stocking frame, about 1771. The outlines figured by handwork.

Nottingham School of Art.

9. LACE; black, eighteen specimens of joining net, so called from certain parts being left plain so as to form a joining or pattern. Invented by Robert Frost, about 1773.

Nottingham School of Art.

10. LACE; fourteen specimens, thirteen white, one black, showing an improvement on the barrel organ system. (Frame No. 7.) Date, about 1780.

Nottingham School of Art.

FRAME

11. LACE; thirty-one specimens of black 'double pressed point lace,' made by the introduction of a point bar to the stocking frame, after the system patented in 1758 by Jedediah Strutt, of Derby. Date, about 1790.

Nottingham School of Art.

12. LACE; twenty-one specimens of black 'early warp,' figured by hand, made by a machine invented by Crane, of Edmonton, about 1775, and which, after various improvements, was by 1784 generally used by lace makers.

Nottingham School of Art.

13. LACE; eight specimens of black point joining lace. Date, about 1780.

Nottingham School of Art.

14. LACE; eight specimens of white machine point, made by the stocking frame, and figured by hand. Date, from 1790 to 1808.

Nottingham School of Art.

PRINTED FABRICS.

English, 18th century; shown in Pillar Case P.

- 15 to 33. SPECIMENS (forty-seven) of printing on textile fabrics, executed at works on the rivers Cray (Kent), and Wandle (Surrey), between the years 1760 and 1790, by Messrs. W. Bedford & Co., predecessors of Messrs. Liddiard & Co., 61 Friday-street, London.

Messrs. W. G. Cooper & Co.,

Successors to Liddiard & Co.

SEALS.

Impressions taken from the Collection of English Seals in the British Museum. Dates, from the 9th to the 17th centuries. Shown in Pillar Case P.

FRAME

34. SEALS of English Corporations, 12th and 13th centuries.
35. SEALS of English Corporations, 14th, 15th, and 16th centuries.
36. SEALS, personal, English, 11th, 12th, and 13th centuries.
37. SEALS, personal, English, 14th century.
38. SEALS, personal, English, 14th and 15th centuries.
39. SEALS, personal, English, 16th and 17th centuries.
40. SEALS of English Bishops, 9th, 11th, 12th, 13th, and 14th centuries.
41. SEALS of English Bishops, 14th, 15th, 16th, and 17th centuries.
42. SEALS of English Abbeys, 10th, 11th, 12th, and 13th centuries.
43. SEALS of English Abbeys, 13th century.
44. SEALS of English Abbeys, 13th century.
45. SEALS of English Abbeys, 14th, 15th, and 16th centuries.

PHOTOGRAPHS OF INDIAN ARCHITECTURE,

Exhibited by the Department of Science and Art.

SELECTED AND ARRANGED BY JAMES FERGUSSON, Esq., F.R.S.

Case 12.

HINDU ARCHITECTURE.

Case No. 12 contains illustrations of the Hindu architecture of Northern India, commencing with the examples of Orissa, on the shores of the Bay of Bengal, and proceeding westward to Dharwar, in the Bombay Presidency. The photographs are selected principally from a work entitled 'The Architecture of Dharwar and Mysore,' published by John Murray, 1866, and from the publications of Majors Dixon and Impey, and that of Mr. Beato; others are from Mr. Fergusson's private collection.

ORISSA.

The great temple at Bobaneswar was finished about the year 657 A.D., and is the oldest temple of its class known to exist in the north of India, as well as one of the largest and best finished.

The temple of Juggernaut, celebrated for its annual festival, was completed in the year 1198 A.D., and is among the latest of its class. Between these two there are at least 100 temples in Orissa of the same kind. These make up the largest and most characteristic group of the Northern Indian style which now exists.

1. The great temple, Bobaneswar
The Lion's Gate of the great temple
2. Tank to the east of the great temple
Group of temples to west of great temple
3. The Annuntu Basa Devi temple
The Mookteswar temple
4. The Pursuram Iswar temple
The Boital temple
5. The great temple of Juggernaut
The Mookteswar temple

BERAR.

Throughout Berar and the Saugur territories there are a great number of small detached temples which have as yet been only imperfectly examined. None of them seem older than the ninth or tenth century, and the series may be considered as ending with the Mahomedan conquest in the thirteenth. Some of them are remarkable for the beauty of their details, but none of those illustrated by the photographs in the case are of great dimension.

6. Temple at Koch Behar
Temple at Deo
Temple at Oomga

SAUGUR.

7. Temple at Pathári
Ruins of Jain temple at Gyraspore
Porch of temple at Pathári
8. Temples at Bhilsa
Archway at Gyraspore

BERAR.

The temple at Boodhgya stands in the enclosure which contains the celebrated tree under whose shadow Buddha received the 'Law.' It was last repaired by the Burmese about the year 1306. Compare it with the view of the Bodhi Temple, Case 15, No. 48.

9. Temple at Boodhgya
Lat at Pathári

ORISSA.

Monolith at Jagepore
Monolith in front of temple of Juggernaut

DELHI.

Three sides of the courtyard of the mosque which the Mahomedans erected at the Kootub on their first taking possession of Delhi (1297) are composed of fragments of Hindu, or rather Jaina, architecture, which have been rearranged so as to suit the purposes of the invaders. As will be seen from the illustrations, the result is singularly picturesque, though, from the mode in which the pillars are used, hardly in the best taste.

10. The Kootub; exterior of Hindu court
The Kootub; Hindu court
11. The Kootub; interior of Hindu court
The Kootub; Hindu court
12. The Kootub; interior of Hindu court
The Kootub; part of the temple-mosque

RAJPOOTANA.

The following twenty-two photographs represent the Northern Hindu style as practised in India at the present day; all the buildings represented in them having been erected within the limits of the present century, many within the last few years. Some further illustrations of the same class will be found in Case 15, Nos. 22 to 26.

13. Temple at Parusnath, Jhalra-Pattun
The great temple, Jhalra-Pattun
14. Tank at Ulwur
Temples and tank, Ulwur
15. Temples and hill fort, Ulwur
A chutree at Rajgurh
16. The garden palace, Deeg
The garden palace, Deeg
17. The town and palace, Boondee
The palace, Boondee
18. Gate of Shet Lukhmeechund's temple,
Bindrabun
Cenotaph of Rajah Buldeo Singh, Goverdhun
19. Cenotaph of Rajah Sooruj Mull at Goverdhun
Cenotaph of Rajah Sooruj Mull at Goverdhun
20. Cenotaph of Rao Rajah Bukhtowar Singh, Ulwur
Gateway of the palace, Ambèr

RAJPOOTANA.

21. Palace of the Winds at Jeypoor
Palace and citadel, Ambèr
22. Inner court of the palace, Ulwur
The Motee Doongree palace, Ulwur

DELHI.

23. Modern Jain temple

RAJPOOTANA.

Temple at Banghur

DHARWAR.

The following thirty-two photographs represent the Northern Hindu style as practised in the Bombay Presidency, from about the tenth century to the present time. Few of the temples are large, but many of them are distinguished by great beauty of detail, and consider-

able elegance of outline. The photographs of Dharwar and Mysore were taken principally by Col. Biggs, R.A., and Dr. Brisbane Neill.

24. Ruined temple, Hooblee
Temple at Gokak
25. Temple at Bunkapoor
Porch of a Jain temple, Belgaum
26. Temple at Purudkul
Porch of a Sivite temple, Moongoor
27. Temple at Lukhmeshwur
Sculptured capital, Kirwuttee
28. Temple at Hurulhully
Details in temple at Hurulhully
29. Jain temple, Lukhoondee
Temple of Someshwur, Hurulhully
30. Temple at Kirwuttee
Temple at Lukhmeshwur
31. Temple at Iwullee
Double temple at Hurulhully
32. Temple at Dumbul
Temples at Purudkul
33. Temple at Iwullee
Temple at Iwullee
34. Temple at Hurpunhully
Group of temples at Bunshunkuree
35. Sculptured memorial stone at Hungul
The palace, Seerhuttee
36. Window of perforated stone, Nursapoor
Window of perforated stone, Nursapoor
37. Doorway in temple at Hungul
Doorway in temple at Hungul
38. Stone with inscription at Huryhur
Sculptured memorial stone, Hungul

MYSORE.

39. Colossal bull at Chamondee
Colossal bull at the French Rocks

The temple of Hullabee,* in the Mysore Territory, was erected in the thirteenth century, and dedicated to the worship of Siva. It never was completed; the works having been stopped by the Mahomedan invasion in 1310. Notwithstanding this, it is one of the most remarkable temples in India, both as regards the extent of its ornamentation and the beauty of its details.

40. General view of temple
Temple, west front
41. Sculptures in west front of temple
West front of northern vimana
42. North-west front of northern vimana
South-west front of northern vimana
43. Sculptures in southern vimana
Pavilion in centre of east front
44. Sculptures in west front
South-west front of northern vimana
45. Sculptures in west front
Southern door in east front
46. South door and north-east angle
South-east angle

* A general view of the temple is in a frame on the west wall.

47. South-west front of northern vimana
South-west front of southern vimana
48. Ganesha, the god of wisdom
South-west front of northern vimana
49. Catharaswara Pagoda from north-west
Temple of Siva
50. Catharaswara Pagoda from south-west
Temple of Siva from NNE.
51. Temple of Siva
Temple of Siva
52. Southern pavilion
Sanctuary of southern pavilion

The temple at Belloor is about a century older than that at Hullabeed, and even more remarkable for beauty of detail, though much less important as regards size or elaboration.

53. Temple at Belloor
Temple at Belloor; detached building in court
54. Temple at Belloor
Temple at Belloor; detail

AMRITSIR.

All the buildings at Amritsir represented in the following ten photographs owe their existence to the magnificence of the late Raja Runjeet Sing, and show great splendour, but a marked decline in taste from those erected in India proper, either contemporaneously or of an earlier date.

55. Gateway of the Rain, Bagh
Golden gate and entrance to the temple
56. The sacred temple
The Akal Boonga
57. Baba Atal's temple
View through piazza leading to Sikh temple
58. Interior of Sikh temple
Golden gate of Sikh temple
59. Street inside sacred tank area
Baba Atal's temple
60. A map of India, with the names of those places only which are illustrated by the photographs in the cases or on the walls

Case 15.

HINDU ARCHITECTURE.

Case No. 15. The illustrations commence with the earliest rock-cut examples in Behar (B.C. 200), and are arranged so as to exhibit the peculiarities of the series of the caves of Western India, at Karlee, Elephanta, and Ellora. Ten views are devoted to the architecture of the city of Oudeypore, and the next forty-six to the style of architecture prevailing in the South of India. To complete the series, and as a means of comparison, ten views have been added of Burmese architecture, and ten from the temples of Cambodia.

BEHAR.

The Lomas Rishi is the oldest known cave in India possessing any architectural features. These, as will be observed, are all copied from wooden constructions. The date of the cave is 200 to 250 B.C.

1. Lomas Rishi Cave
Lomas Rishi Cave
Sat Gurba Cave

KARLEE.

The Karlee Cave is the oldest and largest of its class in Western India. It still shows how great the influence of wooden construction was at the period of its excavation (about the Christian era); all the framework of the front, and the ribs of the roof, being still in wood, and only the smallest details represented in stone. The western cave photographs are all by Mr. Hinton.

2. Exterior of cave
Cave; interior of great hall

ELEPHANTA.

The Elephanta Cave, in Bombay Harbour, is one of the best known in India. It was excavated probably in the tenth century of our era, and dedicated to the worship of Siva. As will be observed, it is extremely similar to the Doomar Lena Cave at Ellora (Nos. 14 and 15).

3. Entrance to cave
The Lions' Cave; exterior
4. Interior of cave; nuptials of Siva and Parbutty
Interior of cave
5. Interior of cave; western aisle
Cave; interior from entrance

ELLORA.

The Ellora series of caves is one of the most extensive in India. It commences with a Buddhist group, the Dehrwarra and Viswa Karma—dating from the eighth or ninth century of our era—culminates in the Kailas, a Sivite temple in the Southern Hindu style of the tenth century, and closes with a Jaina group—the Indra

Subha—in the twelfth or thirteenth centuries. The illustrations are arranged as nearly as possible in the order of their dates.

6. The two Chendwassas; exterior
Dehrwarra; exterior
7. Viswa Karma, Chaitya cave; exterior
Viswa Karma; the hall
8. Viswa Karma; sculptures in left gallery
Viswa Karma; sculptures in right gallery
9. Teen Tal; interior of great hall
Teen Tal; exterior
10. Kailas; exterior
Kailas; the great temple
11. Kailas; exterior, obelisk, and muntapa
Kailas; porticos and base of great temple
12. Kailas; exterior of Lanka Cave
Kailas; interior of Lanka Cave
13. Kailas; interior of court of nine Durgas
Kailas; interior of court of nine Durgas
14. Doomar Lena; the colonnade
Doomar Lena; interior
15. Doomar Lena; Siva as Vira Badhra
Doomar Lena; Siva and Parbutty
16. Ravana Ka Kaie; interior
Ravana Ka Kaie; interior
17. Ramwarra; the entrance
Ramwarra; the interior
18. Ramwarra; the Ling Chapel
Das Avatar; interior of great hall
19. Pseudo-structural temple in courtyard of
Indra Subha
Indra Subha; exterior
20. Indra Subha; left gallery
Indra Subha; right gallery
21. Indra Subha; interior of grand hall
Indra Subha; interior of temple

OUDEYPORE.

The following ten photographs, by Captain Taylor, represent modern building in Oudeypore, and belong properly to the Rajpootana series in Case No. 12, but arrived too late to be inserted there. The two last are cenotaphs erected in rivalry of the Mahomedan tomb-building practice, over the spots where the Ranas or their wives were burnt.

22. Carvings on Juggernaut Raj Temple
Front of Juggernaut Raj Temple
23. Tomb of 'Suggram Sing'
Carvings on a Hindoo temple
24. Hindoo temple
Hindoo temple
25. Tripolio gateway to the Maharana's
palace
Court and garden in the Jugneewaz water
palace
26. Tomb of Ahmeer Sing
View in the royal burial-grounds

PURUDKUL.

The first four views of temples in Purudkul represent buildings in the Southern Hindu style, probably of the thirteenth century; the

last two, the northern and southern style, in juxtaposition. Photographed by Col. Biggs.

27. Great Sivite temple
Great Sivite temple
28. Great Sivite temple
Great Sivite temple
29. Group of temples
Group of temples

BEEJANUGGER.

The porch of the great temple of Vitoba, at Beejanugger, is one of the most remarkable of its class. It is wholly of granite, each of the piers being cut out of a single block. It was erected in the sixteenth century, and never was completed. The car of the god is also of a single stone.

The last five views, 34 to 36, with those of Chamoondee, in Mysore, represent the more modern form of the Southern Hindu style. The photographs of Beejanugger are principally by Dr. Neill.

30. Porch of great temple
Porch of great temple
31. Porch of great temple
Porch of great temple
32. Stone car of god, great temple
Small temple
33. Sculptured wall
Sculptured wall
34. Principal gateway of a temple
Lateral gateway of a temple
35. A small temple
General view of ruins
36. Gateway of a temple

MYSORE.

- Gateway of temple of Chamoondee
37. Gateway of a temple
Gateway and car of temple of Chamoon-
dee

BEEJANUGGER.

The first six photographs illustrate the form which Hindu architecture took under the influence of Mahomedan art, and the introduction of the arch as a building expedient, as that had never been employed by the Hindus previously in their own styles. The result, as will be seen, is a style of great picturesqueness, but much less pretty than that which proceeded it.

38. Elephant stables
Interior of great bath
39. Pavilion of palace
Treasury buildings
40. Tower in walls
Wall of Zenana
41. Car of god, Bunshunkuree
Car of god, Seringapatam

MADRAS PRESIDENCY.

These sixteen photographs illustrate the style of Southern India as generally prevalent in the Madras Presidency, from about the tenth century to the present day. The first eight of these are by Mr. Middleton Rayne.

42. Tanjore Pagoda
Great Bull, Tanjore Pagoda
43. Trivalur Temple
Gateway of Seringham Temple
44. Village temple and idol cars
Trichinopoly rock
45. Base of temple, Trivatore
Base of small temple, Tanjore
46. Carved stone pillar in pagoda at Perroor
Carved stone pillar in pagoda at Perroor
Entrance to the Ulsor Pagoda, Bangalore
47. Pillars of pagoda, Vellore
Pillars of pagoda, Vellore
Pagoda at Vellore
Side entrance to pagoda at Vellore

BURMAH.

Ten photographs to illustrate the Buddhist architecture of the Burmese Empire from the time when Pagan was the capital, in the twelfth and thirteenth centuries, till Mandalay was erected, and became the capital about twenty years ago.

48. Bodhi Temple, Pagan
Yenang-Choung, Pagan

49. The Ananda, Pagan
Thapinyu Temple, Pagan
50. Monastery at Amerapura
Monastery at Amerapura
51. Temple at Amerapura
Great temple at Amerapura
52. Modern temple at Mandalay
The king's barge
53. Queen's khioung
The king's head poongyee house
54. Monastery at Mandalay
Monastery at Mandalay
55. The king's palace, Mandalay
A temple at Mandalay

CAMBODIA.*

Ten photographs, by J. Thomson, of the great temples of Oncor and Nakon Thom, in Cambodia. These were erected in the twelfth and thirteenth centuries, and wholly devoted to serpent worship. The temple of Nakhon Wat is one of the most extensive and magnificent in the East.

56. Part of western gallery, Nakhon Wat
Interior, western gallery, Nakhon Wat
57. An inner gallery of Nakhon Wat
Great western gateway, Nakhon Wat
58. Nakhon Wat; figures in alto-relievo
Nakhon Wat; part of a stone reservoir
59. Nakhon Wat; part of a bas-relief
Nakhon Wat; part of a bas-relief
60. Nakhon Thom; a single tower of 'Preasat Sing Poun'
Nakhon Thom; alto-relievo sculpture

* Two general views of the temple of Nakhon Wat are on the walls in Frame 10.

Case 10.

MAHOMEDAN ARCHITECTURE.

The first twenty-six frames in this case are devoted to the illustration of the Mahomedan architecture of Northern India, commencing with the old mosque at Delhi, erected in the beginning of the thirteenth century, and terminating with the modern buildings of Lucknow. The remaining frames are devoted to the cities of Beejapoor, Ahmedabad, and Mandoo. The photographs are selected principally from a large work 'On the Architecture of Beejapoor;' and another on that of 'Ahmedabad,' published by John Murray last year, and from the works of Major Impey and Mr. Beato before alluded to. Others are from Mr. Fergusson's private collection.

DELHI.

The buildings at the Kootub were commenced by Kootub-u-deen-Ibek, the first governor of Delhi (1297), but completed principally by Altumsh, his successor, 1210-1235. They are remarkable for the strange admixture of Hindu details with Mahomedan form. From these early examples the series of illustrations is tolerably consecutive till the decay of art and the fall of the great Mogul dynasty.

1. The Kootub-Minar
2. The Kootub; part of the front of the Mahomedan façade
The Kootub; north-west corner of the inner enclosure
3. The Kootub; central arch of Mahomedan façade
The façade on the south side of the outer enclosure
4. The Kootub; gateway on south side

The Kootub; marble tomb and gateway,
south side

5. The Kootub; tomb of Goree Shah
Tomb of Sufter Jung
6. Tomb of the Emperor Hoomayun
Tomb of the Emperor Hoomayun
7. The Jumma Musjid
The Jumma Musjid
8. The Jumma Musjid; general view
The Jumma Musjid from the courtyard

AGRA.

9. The gate of the fort
The Jumma Musjid

SECUNDRA.

10. Mausoleum of Akbar
Gateway of mausoleum of Akbar

AGRA.

11. Tomb of Etimad-Dowlah
Tomb of Etimad-Dowlah
12. The fort; pavilions in the harem court
The great court of the fort
13. Dewan Khas in the fort
Summum Boorj in the fort
14. The Taj Mahal
Dewan Khas in the fort
15. The Taj Mahal from the river
The Taj Mahal from the garden
16. The Taj Mahal; near view from the river
The principal gateway of the Taj
17. The Taj from top of gateway
Gateway of the Taj
18. Mootee Musjid
Akbars Palace in fort

MUTTRA.

19. Jumma Musjid
Jumma Musjid

LUCKNOW.

The buildings represented in the next fourteen photographs were almost all erected within the limits of the present century, and betray the strong influence which European art has exercised in the decaying dynasties of the great Mahomedan empire. Further illustrations of these buildings will be found in Case 16.

20. Tomb of Saadat Ali in the Kaiserbagh
Palace
Small mosque in the Kaiserbagh
21. Mosque in the interior of the Hoseinabad
Emambara
The Shah Mujjuf
22. The Hoseinabad Emambara
Tomb of Asph-ud-Dowlah

23. The Room-i-Durwaza
Roomi Gate and the Emambara
24. Mosque inside Asph-ud-Dowlah's Emambara
The Farad Buksh Palace, with bridge of boats
25. Gateway leading into the Kaiserbagh
General view of Hoseinabad from the Jumma Musjid
26. The Martiniere
The Begum Kotie

BEEJAPPOOR.

The city of Beejapoor, in the Deccan, was founded by Jusuf Khan in 1501, but except the two first buildings, made up of Hindu remains, its architectural development only commenced with Ali Adil Shah, 1557, and closed with the second of the same name, 1660; so that all great buildings are comprised within one century. The Gol Goomuz, or tomb of Mahmood, is probably the most remarkable domical building in the world, the floor space being greater than that of the Pantheon in Rome. The Ibrahim Rôza is one of the most elaborately ornamented specimens of Mahomedan art in India, and the great mosque one of the finest of its class. The architectural drawings which illustrate this set were made by A. Cumming, Esq., C.E.; the picturesque photographs by Col. Biggs, R.A.

27. Ancient mosque in the citadel
Ancient Hindoo college in the citadel
28. Part of the walls of the citadel
Unfinished mausoleum of Ali Adil Shah I.
29. Plans and sections of the Gol Goomuz
The Gol Goomuz; general view
30. Plans and sections of the Gol Goomuz
The Sath Khundi, or Palace of Seven Stories
31. Plans and sections of the Ibrahim Rôza
Mausoleum of the Ibrahim Rôza
32. Plans and sections of the Ibrahim Rôza
Plans and sections of the Ibrahim Rôza
33. Plans and sections of the Ibrahim Rôza
Mosque of the Ibrahim Rôza
34. Plans and sections of the Mehturee Mahal
The Mehturee Mahal; general view
35. Plans and sections of the Mehturee Mahal
Plans and sections of the Mehturee Mahal
36. Plans and sections of the Jumma Musjid
The Jumma Mosque; from the courtyard
37. Plans and sections of the Jumma Musjid
Plans and sections of the Jumma Musjid
38. Mosque of Yakoot Dabooli
The Jumma Mosque from the north-east
39. Plans and sections of the Ashar Mobarak
The Ashar Mobarak; general view
40. Mausoleum of Begum Sahib
Mausoleum of Kishwur Khan and Huzrut
Shah Ahmed
41. Mosque in the fort
Tombs of saints; names unknown

AHMEDABAD.

The city of Ahmedabad was founded by Ahmed Shah, 1411, and, after little more than 150 years of prosperity, was absorbed into Akbar's Empire, 1583. As all its principal buildings were erected in the latter half of the fifteenth century, and overlap one another, no chronological arrangement of them has been attempted. This is of less importance in this case, as they are characterised by a singular uniformity of style, arising from the employment throughout of Hindu architects to carry out the forms of Mahomedan art. The result of this admixture of styles is an elegance of detail and an originality of forms which render this group perhaps more interesting than any other examples of Saracenic art in India.

42. The Jumma mosque; the centre arch
The Shapoor mosque
43. Seedee Busseer's mosque and tomb
Seedee Busseer's mosque and tomb
44. Meer Aboo Tooráb's tomb
Mulik Alum's mosque
45. The queen's mosque in Mirzapoor
Seedee Syeed's mosque; window of perforated marble
46. Hybut Khan's mosque
Hybut Khan's mosque; the porch
Syud Alum's mosque
Mulik Alum's mosque
47. The Jumma mosque; the centre arch
Syud Alum's mosque; the centre arch
The Jumma mosque
The Jumma mosque; part of northern colonnade
48. The Jumma mosque; the central mehráb
The Jumma mosque; pillars in the interior
The Jumma mosque
Ranee Seepree's mosque and tomb
49. Ránee Seepree's mosque, from south
Ránee Seepree; the mosque
The queen's mosque in Mirzapoor; base of northern minaret
The Jumma mosque; niche between the side arches
50. The queen's mosque in Mirzapoor; niche in base of northern minaret
The queen's mosque in Mirzapoor; northern side arch
Seedee Syeed's mosque; window of perforated marble
Seedee Syeed's mosque; window of perforated marble

51. Ránee Seepree; base of tomb
The queen's mosque in Mirzapoor; the adjacent tomb
Tomb of the queens of Ahmed Shah I.
Tomb of Ahmed Shah I.
52. Sirkhej; view from south-west corner of the tank
Sirkhej; view from south-east
Sirkhej; pavilion and tomb of Gunj Buksh
Sirkhej; tomb of Gunj Buksh from north-east
53. Sirkhej; waste weir of the tank
Howz-i-Kootub; tank
Butwa; tombs of Kootub-i-Alum and his son
Syud Oosmán's mosque
54. Seedee Busseer's mosque and tomb
Mooháfiz Khan's mosque
Mea Khan Chishtee's mosque
Syud Oosmán's mosque; part of north side
55. Mooháfiz Khan's mosque; base of southern minaret
Mooháfiz Khan's mosque; base of northern minaret
Mooháfiz Khan's mosque
Dustoor Khan's mosque; the colonnade
56. Mooháfiz Khan's mosque; niche in base of minaret
Mooháfiz Khan's mosque; niche in base of southern minaret
Mooháfiz Khan's mosque; niche in base of southern minaret
Mooháfiz Khan's mosque; summit of a minaret
57. Achoot Beebee's mosque
The queen's mosque in Sárungpoor; central arch
Dádá Huree's well at Asárwa
Shah Alum; interior of mosque
58. Dustoor Khan's mosque; perforated stone window
Shah Alum; a small tomb
Shah Alum; tomb of the saint
Shah Alum; the mosque
59. Mosque of Mahomed Ghous
Mosque of Mahomed Ghous, from the south
Mosque of Mahomed Ghous; the interior
The Shápoor mosque

MANDOO.

60. The Water Palace
Jumma mosque

Case 16.

PHOTOGRAPHS BY STEPHEN BOURNE.

Case No. 16 contains a selection from the photographs of Northern India, made and published by Messrs. Shepherd and Bourne, of Simla. Some of these illustrate the same buildings as those represented in the photographs in the three first cases, but in themselves they form a very complete illustration of the architecture of the western and northern parts of the Bengal Presidency. The arrangement in this case is partly geographical, partly chronological.

SARNATH.

The Tope of Sarnath is one of the few Buddhist remains that exist in anything like a perfect state in Bengal proper. Its date is not very well ascertained, but it probably assumed its present external form in the tenth century. The carving in the lower part is peculiar, but very elegant.

1. Ancient Buddhist tope
Remains of brick tope
2. Carving on Buddhist tope
Carving on Buddhist tope

BENARES.

Benares is one of the most picturesque and beautiful cities in India, and may be one of the oldest. No building, however, exists in it now whose date is anterior to the thirteenth century; almost all those on the banks of the river, as represented in the accompanying photographs, being of comparatively recent date.

3. General view from opposite bank of Ganges
The river and bridge of boats
The city and ghâts from top of great mosque
4. The great mosque of Arungzebe and adjoining ghâts
The burning ghât
5. The temple of 'Vishnū Pud'
Rajah Jey Singh's observatory
6. Suméree temple at Ramnuggur
Suméree temple at Ramnuggur, showing carvings in lower portion
7. Carvings on Rajah Amehti's temple

HURDWAR.

View from opposite bank of the Ganges

GWALIOR.

The fort of Gwalior is one of the finest of its class in India. Its temples and the Jaina sculpture on the sides of the rock on which it stands range from the tenth to the sixteenth centuries. The palace was built by Maun Sing,

1486-1516, and some Mahomedan buildings were added after it fell into the power of the Delhi emperors.

8. The palace and principal entrance
The fort and city from the ramparts
9. The Happy Valley; Buddhist figures cut in the rock
Rocks, with sculptured figures
10. Jaina temple in the fort
Jaina temple; the entrance
11. Smaller Brahminical temple in the fort
Jaina temple; interior

BINDRABUND.

12. Hindu temple, erected during reign of Akbar, 1556-1605
Hindu temple
13. Group of modern temples

GOVERDHUN.

The palaces of the Bhurtpore Rajas at Goverdhun and Deeg are among the most remarkable examples of the modern Hindu style in Northern India, and are distinguished for their megalithic character; no arches being used anywhere, though the form of the Saracenic arch is even where apparent.

The palace and tank

DEEG.

14. The fort from the north-west
General view from the fort
The palace and tank
The palace from the garden

GOVERDHUN.

15. Upper portion of the palace

DEEG.

The Nūndh Bhôwān; interior

KASHMIR.

The style of architectural design in Kashmir differs in many essential respects from that found in any other part of India, and betrays in every detail the influence of the classical feeling introduced through the Greek kingdom of Bactria. The one known exception to this is the Tukht-i-Soliman, which is in the Hindu style.

In other instances the practice of employing the deodar pine-wood as the principal building material, which is almost universal in the hills, has strongly influenced both the Mahomedan and Hindu styles of the valley. Illustrations of this wooden architecture will be found in Frames 20 and 21.

16. Ancient temple at Nowshera
Ancient temple at Nowshera ; inner temple
17. Ruins of Martund from south-east
Ruins of Martund ; central building

KANGRA.

18. Ancient temple
Porch of temple at Byjnath

KASHMIR.

19. Tukht-i-Soliman

KANGRA.

Stone bullocks in ancient temple

CHERGAON.

20. Temple

SIMLA.

Temple near waterfall

PANGI.

21. Temple

CHUMBA.

Temples and bazaar

KASHMIR.

22. Bridge on the Marqual Canal
Merchants' houses on the Marqual Canal

SRINUGGUR.

23. Shah Hamadan Musjid

SHALIMAR.

Nautch bungalow

DERALI.

24. Small temples on the Ganges

BHEEM TAL.

The lake, from near the Dāk Bungalow

LAHORE.

25. Huzeori Bagh and fort
The city, from Wuzeer Khan's mosque
26. Runjeet Singh's tomb
View from palace in fort

UMRITSIR.

27. Babatal temple
The golden temple

DELHI.

28. The Kootub ; colonnade of Hindu pillars
The Kootub ; interior of eastern colonnade
29. Ala-ood-deen's gateway
Tomb of Shumsh-ud-deen Altumsh
30. Mausoleum of the Emperor Humaioon
View from top of Humaioon's tomb
31. The Jumma Musjid, from north-east
The Kila Kona mosque
32. Mausoleum of Sufter Jung
Tomb of Nizam-ood-deen
33. Tomb of Mirza Jehangir
Interior of Chousut Kumba
35. The palace ; the Motee Musjid
The palace ; interior of the Dewan-i-Kass
35. Tomb of the Emperor Toghluk
Ruins of the fort of Toghlukabad

FUTTEHPORE SIKRI.

Futtehpore Sikri, near Agra, was long the favourite residence of Akbar (1556-1605), the greatest sovereign of his race, and he adorned it with a series of buildings as remarkable as anything of their class to be found in India. A strong feeling for Hindu art prevails throughout, though not to the same extent as at Ahmedabad, and the whole is stamped with that bold originality which marked every act of the great man to whom they owe their origin.

His tomb at Secundra is in the same style, and exhibits the same originality, as the building at Sikri.

The buildings of Agra, Delhi, and Lucknow, have already been alluded to in describing the contents of Case 10.

36. The great gate, Futtehpore Sikri
The mosque on the western side of quadrangle
37. Interior of the great quadrangle
Interior of the great quadrangle, showing inner side of great gate
General view of the ruins
38. View of the ruins from top of the Dewan-i-Kass
Akbar's office
39. Tomb of Sheik Selim Chisti
Two of the marble screens in tomb of Sheik Selim Chisti
40. Pillar in tomb of Sheik Selim Chisti
Temple of Gooroo-ki-Māndi
41. The Pāuch Mehal
The palaces of the Sultana of Constantinople
42. The Dewan-i-Kass
The palace of Beerbul
43. The Elephant Tower
Pillars in the Pāuch Mehal

AGRA.

44. Pillars in the palace of Akbar

SECUNDRA.

- The entrance gate from the garden
45. The mausoleum of Akbar; the upper marble sarcophagus
The mausoleum of Akbar; from an angle of the first terrace

DELHI.

46. The palace; Lahore gate

AGRA.

The fort from the south-west

SECUNDRA.

View from top of entrance gate

AGRA.

The following ten views are of buildings erected during the reigns of Akbar's successors, Jehangir and Shah Jehan, A.D. 1605-1658.

47. Front of the Motee Musjid
Interior of the Motee Musjid
48. The marble palace of Shah Jehan, with the Taj in the distance
The marble palace of Shah Jehan
49. The fort; exterior of the Zenana
The fort; exterior of the Zenana
50. The Taj Mahal
The Taj; screen enclosing the sarcophagi
51. Mausoleum of Prince Etimad-Dowlah
Mausoleum of Prince Etimad-Dowlah, from the gate

LUCKNOW.

Shuja-ud-Doulah became an independent sovereign, and made Lucknow his capital about the year 1756. None of the buildings here illustrated are so early as this date.

52. Buildings in the garden of the Hooseinabad
View from the terrace of the Hooseinabad
53. The Roumi Darwaza in the fort
Great Emambara and mosque
54. General view from the fort
Gateway of the Hooseinabad Bazaar
55. The Hooseinabad Emambara
View in the Kaiser Bagh
56. The Kaiser Pasund; from south-west
The Chutter Munzil; west side
57. The Kaiser Pasund; from north-west
The Chutter Munzil
58. The mermaid gate, Kaiser Bagh
East gate of the Kaiser Bagh
59. The Chutter Munzil, from the river
Vinery and buildings in the Kaiser Bagh

CAWNPORE.

60. Screen surrounding the memorial well, designed by Col. Yule; the marble statue by Marochetti
The memorial well; with English church in the distance

BENARES.

Queen's College

ILLUSTRATIONS AND RESTORATIONS OF THE AMRAVATI TOPE.

BY JAMES FERGUSSON, ESQ., F.R.S.

The illustrations of the *Amravati Tope* consist of photographs made by Mr. Griggs, under the superintendence of Dr. Forbes Watson, from marbles in the East India Museum, which were brought home principally by Sir Walter Elliot from a great Buddhist monument existing on the banks of the river Kistnah, not far from its mouth, in the northern part of the Madras Presidency. The original name of the city to which it belonged was Dharanikota. Amravati is a modern city erected only seventy years ago.

As will be seen from the coloured plan on the wall, what now remains of the monument consists of two stone enclosures 12 feet apart, the outer of these being internally 195 feet in diameter. It originally consisted of upwards of 100 pillars richly sculptured in their inner faces, but less profusely on the external side. The whole height with the frieze and basement was about 14 feet.

The two pillars in the centre of the room belong to this rail, and are perfect for about two-thirds of their height. The two frames in the wall (Nos. 1 and 2) contain restorations of the rail in so far as the remains in the East India Museum would admit of this being done. Their scale is one-twelfth of the real size. The two circular slabs of marble beneath these frames are examples of the mode in which the inner and outer faces of the intermediate rails were ornamented.

The inner circle was solid, and half the height of the outer, and even more profusely sculptured than the external rail. A portion of

this screen, restored from the fragments in the East India Museum, is shown in the lower part of frame No. 4. Its ornaments were principally representations of the Tope or Dagoba itself. Ten of these, double the scale of the other fragments, are in two frames (Nos. 3 and 5) on the wall. So far as can be made out from the remains, between forty and fifty such representations originally existed, similar in general outline, but all differing in the scenes and emblems represented upon them. One of the smaller type of these dagobas stands on the floor under the frames.

In the centre of the enclosure there originally stood a dagoba similar in general outline to the largest of the three exhibited in Frames 3 and 5, but, so far as can be made out from the fragments found on the spot, measuring about fifty feet in height by about thirty to forty feet in diameter.

The erection of this monument was commenced apparently in the second or third century of our era, and discontinued before the beginning of the sixth.

The monument is chiefly interesting from the extent and beauty of its bas-reliefs, which illustrate to a greater extent than any other known monument, the legendary history of Buddhism as it existed at the time of its erection. It is moreover especially so from its displaying a larger admixture of serpent worship with Buddhism than is found anywhere else in India. In this respect the Amravati Tope is, so far as is now known, nearly unique.

THE SANCHI TOPE.

SOUTH WALL.

As a means of comparison, two frames are placed on the wall containing illustrations of the *Sanchi Tope*, near Bhilsa. This monument is between two and three centuries older than that at Amravati, some parts of it being anterior to the Christian era. Its surrounding rail, as seen in Frames 6 and 7, is much more simple,

and is indeed almost entirely without ornament, but its gateways (in Frame 7) are as elaborate as anything at Amravati. Their constructive details, with those of the rail, betray their wooden origin, which is characteristic of all the early structural monuments of India. No image of Buddha is found amongst the ornaments of these gateways, and snake worship can hardly be detected.

On the other side of the doorway are placed some fragments of Hindu sculpture sent home by Sir Bartle Frere, late governor of Bombay. They are taken from the ruins of a Hindu temple in Rajpootana, and are probably of the fifteenth century.

WEST WALL.

Frame 8. Map of India, with the names of those places illustrated by the photographs in the collection.

Frame 9. General view of the great temple at Hullabeed; see Case 12.

Frame 10. Two general views of the temple of Nakhon Wat, in Cambodia; see Case 15.

Frame 11. Six views of buildings at Ahmedabad; see Case 10.

Frame 12. Six views of buildings in Dharwar and Mysore; see Case 12.*

Frame 13. Three views of Beejanugger; see Case 10.

Frame 14. Pendant from centre of dome of Jain temple of Vimala Sah, at Abu; eleventh century.

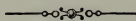
Frame 15. Enlarged view of window of Seede Syeed's mosque; see Case 10.

Frame 16. Two views of palace at Deeg; see Case 12.

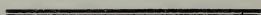
* The three works on 'Dharwar and Mysore,' on 'Beejapoor,' and 'Ahmedabad,' are in the Indian court of the Exhibition. Besides a great number of photographs not shown in these cases, they contain historical essays by T. C. Hope, Bombay Civil Service, and Col. Meadows Taylor, together with architectural descriptions of the buildings by James Fergusson.

CATALOGUE
OF THE
PICTURES, MOSAICS, SCULPTURES, &c.
IN FOUR LANGUAGES.

NOTE.—COLLECTION OF MODERN ART.



In her public collections, England, with few exceptions, does not possess any of the works of her living artists which have been produced since 1855. The best examples of her Painters, admissible to the Exhibition, according to the rules, are the property of private purchasers, and the ornament of their homes. Such treasures are at all times borrowed with difficulty, which has in this instance been greatly increased by the risk of removal to a foreign country, and by the many recent Exhibitions of pictures on loan in England. For these reasons the art of the English School does not receive its full illustration in the present collection. In Painting, more especially in oil, the works of several distinguished artists do not appear, while some others are but inadequately represented. In Sculpture the difficulties were further increased by the absence of appropriate space, and the injuries which unavoidably happened in the transport of marble groups to the former Exhibition, and English sculptors have made only few contributions.



NOTE.—ŒUVRES D'ART MODERNE.



Dans ses collections publiques, l'Angleterre, sauf quelques exceptions, ne possède de ses artistes vivants, aucune des œuvres produites depuis 1855. Les meilleurs tableaux de ses peintres, et qui rentrent dans les conditions d'admissibilité à l'Exposition, sont des propriétés particulières, et ornent les habitations de ceux qui les possèdent. C'est toujours avec difficulté que l'on prête de semblables trésors, et ces difficultés sont plus grandes encore, lorsque, comme dans la circonstance présente, les risques que l'on court augmentent par suite du transport des œuvres dans un pays étranger; si l'on ajoute à cela les diverses expositions de tableaux prêtés qui ont eu lieu dans ces derniers temps, on comprendra pourquoi les spécimens d'Art exposés ne représentent qu'incomplètement l'École anglaise. En ce qui concerne plus particulièrement la peinture à l'huile, plusieurs artistes distingués ne sont pas représentés, tandis que quelques autres ne le sont que d'une manière insuffisante. Pour ce qui regarde la Sculpture, on a également rencontré des difficultés sérieuses à cause du manque d'emplacement d'abord, et des accidents survenus dans le transport des groupes de marbre lors de l'exposition précédente. Les sculpteurs anglais ont donc fait des envois très-restreints.

GROUP I.

Works of Art—*Œuvres d'Art*—Kunstwerke—*Opere d'Arte*.

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CLASS I.

Paintings in Oil.
Peintures à l'Huile.
Oelgemälde.
Quadri a Olio.

(For detailed classification, see p. xiv.)
(*Voir le système de classification, p. xiv.*)
(Für detaillierte Classification, siehe Seite xiv.)
(*Vedasi il sistema di classificazione, p. xiv.*)

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PREISRICHTER—GIURATO.

Viscount Hardinge.
ASSOCIATE—ASSOCIÉ
HÜLFSPREISRICHTER—ASSOCIATO.
John Leslie, Esq.

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St. Alban's-road, Kensington, London

The property of the Artist
Treading out the Corn (Alhambra)
Foulant le blé (Alhambra)

Kornaustreten (wie in der Alhambra zu sehen)
Trebbia del grano veduta nell' Alhambra

2 ARCHER, JAMES, R.S.A., 21A Phillimore-gar-
dens, Kensington, London

The property of L. V. Flatow, Esq.
Buying an Indulgence for Sins committed and
to be committed

*Se procurant une indulgence pour les péchés
du passé et de l'avenir*
Ablasskaufen für begangene und zukünftige
Sünden
*Compra di indulgenza per peccati commessi
e da commettersi*

3 ARMITAGE, EDWARD, A.R.A., 3 Hall-road,
St. John's-wood, London

The property of the Artist
Esther's Banquet (Book of Esther vii. 7, 8)
Le festin d'Esther (Livre d'Esther vii. 7, 8)
Das Banquet Esther's (Buch Esther vii. 7, 8)
Il Banchetto d' Ester (Libro d' Ester vii. 7, 8.)

4 BALLANTYNE, JOHN, R.S.A., The Mall, Ken-
sington, London

The property of Peter Dickson, Esq.
Daniel Maclise, R.A., at work on his fresco of
'The Death of Nelson' in the House of Lords
*Portrait de Daniel Maclise, R.A., occupé à
peindre la fresque de 'La Mort de Nelson'
dans la Chambre des Pairs*
Daniel Maclise, an seinem Fresco, 'Der Tod
Nelson's,' im Herrenhause arbeitend
*Daniel Maclise (Membro dell' Accademia Reale)
mentre lavora all' affresco della 'Morte di
Nelson' che eseguì nella Camera dei Lords*

- 5 BARCLAY, J. M., A.R.S.A., 11 Forres-street, Edinburgh
The property of Her Grace the Dowager Duchess of Athole
 Full-length portrait of His Grace the late Duke of Athole
Portrait en pied de Sa Grace, feu le Duc d'Athole
 Portrait seiner Hoheit des verstorbenen Herzogs von Athole in Lebensgrösse
Ritratto in piede di Sua Eccellenza il Duca di Athole
- 6 BARWELL, FREDERICK B., 8, Beresford-terrace, Notting-hill, London.
The property of the Artist
 The Pit-mouth 'Unaccredited Heroes'
Héros non reconnus de la houièrre
 Die nichtgewürdigten Helden der Kohlengrube
La bocca di miniera, 'Eroi senza Diploma'
- 7 BOTTOMLEY, JOHN WILLIAM, 46 Bedford-gardens, Kensington, London
The property of Mrs. G. Holgate Foster
 Under the Cloud—*Couvert de nuages*
 Unter den Wolken—*Sotto una nuvola*
- 8 BOXALL, WILLIAM, R.A., 14 Welbeck-street, Cavendish-square, London
The property of Rt. Hon. E. Cardwell, M.P.
 Portrait of Mrs. Cardwell
Portrait de Madame Cardwell
 Portrait der Madame Cardwell
Ritratto della Signora Cardwell
- 9 BRETT, JOHN, 6 Pump-court, Temple, London
The property of Alfred Morrison, Esq.
 Capri in the evening
Capri, effet de soleil couché
 Capri im Abend
Capri di sera
- 10 BRIDELL, MRS. LEE, 8 Victoria-road, Kensington, London
The property of the Artist
 An Arab Girl, her hair dyed with henna
Jeune fille arabe, avec les cheveux teints de hennah
 Ein Arabisches Mädchen, ihr Haar mit Henna gefärbt
Fanciulla araba coi capelli tinti con alchenna
- 10A BROOKS, T., 3 Upper Phillimore-gardens, Kensington, London
The property of the Artist
 Bad news on the threshold
Mauvaises nouvelles au seuil de la porte
 Traurige Nachricht an der Thürschwelle
Cattive nuove alla soglia
- 11 BURGESS, JOHN B., 30 Regent's-park-road, London
The property of Mr. Alderman Salomons, M.P.
 'Bravo, Toro!'—'Bravo, Toro!'
 'Bravo, Toro!'—'Bravo, Toro!'
- 12 CALDERON, PHILIP H., A.R.A., 16 Marlborough-place, St. John's-wood, London
The property of Alexander Collie, Esq.
 'Her Most High, Noble, and Puissant Grace'
Très-Haute, Noble et Puissante Dame
 'Ihre sehr Hohe, Erlauchte und Mächtige Gnaden'
- Sua Altezza Nobilissima, Potentissima e Serenissima*
The property of James Fallows, Esq.
 The English Embassy in Paris on the night of the Massacre of St. Bartholomew
L'Ambassade anglaise à Paris, pendant la nuit de la Saint-Barthélemy
 Die Englische Gesandtschaft zu Paris in der St. Bartholomäus-Nacht
L'Ambasciata inglese a Parigi la notte del massacro di S. Bartolommeo
- 13 CARRICK, J. M., 32 Regent-street, London
The property of the Artist
 'Chare-Ladder,' Cornwall
 'Chare-Ladder,' comté de Cornouailles
 'Chare-Ladder,' Cornwall
 'Chare-Ladder,' in Cornwall
- 14 CHESTER, GEORGE, 10 St. Alban's-road, Kensington, London
The property of the Artist
 Through the Wood—*A travers la forêt*
 Durch den Wald—*A traverso il Bosco*
- 15 CLAXTON, MARSHALL, 13 Osnaburgh-street, Regent's-park, London
The property of the Artist
 The Procession to the Temple (Psalm lxxviii.)
La Procession vers le Temple (Psaume lxxviii.)
 Der Zug nach dem Tempel (Psalm lxxviii.)
La Processione al Tempio (Salmo lxxviii.)
- 16 CLINT, ALFRED, 11 Young-street, Kensington, London
The property of the Artist
 Sunset after a Storm
Soleil couchant après l'orage
 Sonnenuntergang nach einem Sturm
Tramonto dopo burrasca
- 17 COLE, VICAT, Holmbury-cottage, Dorking
The property of Mr. Alderman Salomons, M.P.
 Summer's Golden Crown
Couronne d'or de l'Été
 Die goldene Krone des Sommers
Corona aurea dell'Estate
- 18 COLLINSON, ROBERT, 20 Hereford-square, London
The property of Charles L. Collard, Esq.
 An English Solitude
Paysage en Angleterre—Solitude.
 Englische Einsamkeit
Solitudine inglese
- 19 COOKE, EDWARD WILLIAM, R.A., F.R.S., The Ferns, Kensington, London
The property of Ernest Gambart, Esq.
 Rescue of the crew of a Barque on the Goodwin Sands by the 'Van Kook,' North Deal Life-boat
Délivrance de l'équipage d'une barque échouée sur le sable de Goodwin par le 'Van Kook,' bateau de sauvetage de North Deal
 Rettung der Mannschaft einer Barke auf dem Goodwin-Sand durch das Rettungsboot 'Van Kook' von North Deal
Salvazione della ciurma di una nave sulle Sabbie Goodwin dalla barca di salvagione 'Van Kook' di North Deal

- 20 COOPER, THOMAS SIDNEY, A.R.A., 2 Dorset-square, Regent's-park, London
The property of John D. Allcroft, Esq.
 'North'—*Paysage en Ecosse*
 'Norden'—*Il Settentrione*
- 21 COPE, CHARLES WEST, R.A., 19 Hyde-park-gate South, Kensington, London
The property of John Kelk, Esq., M.P.
 The parting of Lord and Lady Russell
Derniers adieux de Lord et Lady Russell
 Lord and Lady Russell's Abschied
L'estremo addio di Lord e Lady Russell
- 22 CORBOULD, ALFRED, 9 Warwick-crescent, Kensington, London
The property of the Artist
 Brigade Field-day
Jour de revue par Brigade
 Feldtag der Brigade
Esercizio campale di Brigata
- 23 CROWE, EYRE, 33 Langham-street, London
The property of the Artist
 Whitefield preaching in Moorfields, 1742
Whitefield prêchant à Moorfields, en 1742
 Whitefield, predigend in Moorfields, 1742
Whitefield che predica in Moorfields, 1742
- 24 DAVIS, H. W. B., 10a Cunningham-place, St. John's-wood, London
The property of J. Morby, Esq.
 Spring-time, Vallée de la Liane, Pas de Calais
Printemps, la Vallée de la Liane, Pas de Calais
 Frühling, Vallée de la Liane, Pas de Calais
Primavera, Vallata della Liane, Pas de Calais
- 25 DESANGES, LOUIS W., 16 Stratford-place, London
The property of the Artist
 Portrait of H.R.H. Alexandra Princess of Wales
Portrait de S.A.R. Alexandra Princesse de Galles
 Portrait Ihrer Königlichen Hoheit der Prinzessin von Wales
Ritratto di S.A.R. la Principessa di Galles
- 26 DILLON, FRANK, 13 Upper Phillimore-gardens, Kensington, London
The property of the Artist
 Temple near the Sphinx excavated by M. Mariette
Temple près du Sphinx, déblayé par M. Mariette
 Tempel bei der Sphinx, ausgegraben von M. Mariette
Tempio presso la Sfinge scavato da M. Mariette
- 27 DOBSON, WM. C. T., A.R.A., Eldon-house, Hampstead, London
The property of Wm. Bowman, Esq., F.R.S.
 The Child Jesus in the Temple
L'Enfant Jésus au Temple
 Das Kind Jesus im Tempel
Il Bambino Gesù nel Tempio
The property of Wm. Bowman, F.R.S.
- 27A MAMMA'S Birthday
La Fête de Maman
 Mammass Geburtstag
La Festa della Mamma
- 28 EDWARDS, MISS ELLEN, 10 Oakley-street, Chelsea, London
The property of Henry Graves, Esq.
 The last Kiss—*Le dernier baiser*
 Der letzte Kuss—*L'ultimo Bacio*
- 29 EGG, AUGUSTUS, R.A. (the late)
The property of T. Fairbairn, Esq.
 Scene from 'Henry Esmond'
Scène du roman 'Henry Esmond'
 Scene von 'Henry Esmond'
Scena dall' 'Henry Esmond'
- 30 ELMORE, ALFRED, R.A., 1 St. Alban's-road, Victoria-road, Kensington, London
The property of John Kelk, Esq., M.P.
 The Tuileries, June 20, 1792
Les Tuileries, le 20 juin 1792
 Die Tuileries am 20. Juni 1792
Le Tuileries, 20 giugno 1792
The property of Arthur Burnand, Esq.
- 30A Within the Convent Walls
Au Couvent
 Innerhalb der Mauern der Convents
Tralle Mura del Convento
The property of E. J. Coleman, Esq.
- 30B 'On the Brink'
'Au bord de l'abîme'
 'An dem Abgrunde'
'Sull' Orlo'
- 31 FAED, THOMAS, R.A., Sussex-villa, Campden-hill, London
The property of John Fleming, Esq.
 'His Only Pair'—*'La seule paire'*
 'Sein einziges Paar'—*'Il solo Paio'*
The property of S. Leaf, Esq.
- 31A 'Baith Faither and Mither'
'Et père et mère'
 'Sowohl Vater wie Mutter'
'Babbo e Mamma'
The property of J. Davidson, Esq.
- 31B 'Music hath Charms'
'Toute musique a ses charmes'
 'Musik hat Reize'
'La Musica ha Attrattive'
- 32 FARRIER, ROBERT, 2 Hemus-terrace, Chelsea, London
The property of the Artist
 'L'avarice perd tout en voulant tout gagner'
'L'avarice perd tout en voulant tout gagner'
 Geiz ('L'avarice perd tout en voulant tout gagner')
'L'avarizia perde tutto bramando tutto'
- 33 FISK, WM. HENRY, Perth-villa, Bartholomew-road North, Kentish-town, London
The property of the Artist
 The last night of Jesus Christ in His Nazarene home.—'The night is far spent, the day is at hand.'

- La dernière soirée de Jésus-Christ à Nazareth.*
—'La nuit est déjà fort avancée et le jour s'approche'
Die letzte Nacht Jesu Christi in seiner Heimath zu Nazareth—'Die Nacht ist beinahe vorüber, der Tag bricht an'
L'ultima Notte di Gesù Cristo nella Sua Casa in Nazaret—'La notte se ne va, il giorno si avvicina'
- 34 FRITH, WM. POWELL, R.A., 7 Pembridge-villas, Bayswater, London
The property of W. Grapel, Esq.
Claude Duval—*Claude Duval*
Claude Duval—*Claudio Duval*
- 35 FROST, WM. EDWARD, A.R.A., 38 Fitzroy-street, London
The property of J. Morby, Esq.
The Death of Adonis—*La Mort d'Adonis*
Der Tod des Adonis—*La Morte di Adone*
The property of C. Roberson, Esq.
- 35A L'Allegro—*L'Allegro*
L'Allegro (das Allegro)—*L'Allegro*
The property of C. Roberson, Esq.
- 35B A River Nymph—*Nymphé du fleuve*
Eine Flussnymphe—*Una ninfa di fiume*
- 36 GALE, WILLIAM, Langham-chambers, Portland-place, London
The property of William Clare, Esq.
The Alabaster Box of Precious Ointment
Le vase d'albâtre plein d'huile de parfum
Die Alabaster-Dose mit werthvoller Salbe
La scatola d'alabastro dell'unguento prezioso
- 37 GILBERT, JNO. GRAHAM, R.S.A. (the late)
The property of Lord Provost and Magistrates of the City of Edinburgh
Portrait of Right Hon. Chas. Lawson, Lord Provost of Edinburgh, 1865
Portrait du Très-Honorable C. Lawson, Lord Provost d'Édimbourg, 1865
Portrait von Charles Lawson, Lord Provost von Edinburgh, 1865
Ritratto del Molto Onorevole Carlo Lawson, Lord Provost di Edimburgo, 1865
- 38 GILL, WILLIAM, 10 Portland-place, Leamington
The property of the Artist
A Recollection of Guy Fawkes' Day, Fifty Years Ago
Souvenir du Jour de Guy Fawkes, cinquante ans passés.
Erinnerung an Guy Fawkes' Tag (Pulver-verschwörung) vor fünfzig Jahren
Rimembranza della giornata di Guido Fawkes, cinquant'anni fa
- 39 GOODALL, FREDERICK, R.A., 3 Camden-square, London
The property of Thomas Lucas, Esq.
The Palm-Offering
Offrande de palmes
Das Palmen-Opfer
L'Offerta delle palme
The property of the Royal Academy

- 39A The Nubian Harper
Joueur de la harpe de Nubie
Der Nubische Harfenspieler
L'Arpista nubiano
- 40 GORDON, SIR WATSON, R.A. (the late)
The property of the University of Oxford
Portrait of the Prince of Wales
Portrait du Prince de Galles
Portrait des Prinzen von Wales
Ritratto del Principe di Galles
The property of the Royal Academy
- 40A Portrait of Sir Wm. Allan, R.A.
Portrait de Sir William Allan, R.A.
Portrait des Sir W. Allan, R.A.
Ritratto di Sir W. Allan, R.A.
- 41 GRAHAM, PETER, 13 Gloucester-terrace, Campden-hill, Kensington, London
The property of Frederick Somes, Esq.
A Spate in the Highlands
Crée d'eau dans les Highlands de l'Écosse
Ein Wasserfall in dem Hochlande
Una Piena negli Altipiani (scozesi)
- 42 GRANT, SIR FRANCIS, P.R.A., 27 Sussex-place, Regent's-park, London.
The property of Viscount Hardinge
The late F. M. Viscount Hardinge, accompanied by his two Sons and Colonel Wood, his Military Secretary, returning from the Battle of Ferozeshah
Retour de la bataille de Ferozeshah de feu le Maréchal Vicomte Hardinge, accompagné de ses deux fils et du Colonel Wood, Secrétaire Militaire
Der verstorbene F. M. Viscount Hardinge mit seinen beiden Söhnen und dem Colonel Wood, seinem Kriegs-Secretair, zurückkehrend von der Schlacht bei Ferozeshah
Il fu F. M. Visconte Hardinge accompagnato dai suoi due figli e dal Colonnello Wood suo Segretario Militare, al ritorno dalla battaglia di Ferozeshah
The property of M. Higgins, Esq.
- 42A Portrait of M. Higgins, Esq. (the Dog painted by Sir E. Landseer)
Portrait de M. M. Higgins (le chien par Sir E. Landseer)
Portrait des Herrn M. Higgins (der Hund ist gemalt von Sir E. Landseer)
Ritratto del Signor Higgins (il cane dipinto da Sir Edwin Landseer)
The property of Mrs. Markham
- 42B Portrait of Mrs. Markham
Portrait de Madame Markham
Portrait der Madame Markham
Ritratto della Signora Markham
The property of Mrs. Brassey
- 42C Portrait of Mrs. Brassey, with favourite Horse and two Dogs
Portrait de Madame Brassey, avec son cheval favori et deux chiens
Portrait der Madame Brassey, mit Lieblingspferd und zwei Hunden
Ritratto della Signora Brassey con cavallo e due cani prediletti

- 43 HARDY, FREDERICK D., Cranbrook, Kent
The property of Jas. Eden, Esq.

The Sweep!

Le Ramoneur!

Der Schornsteinfeger!

Lo Spazzacammino!

The property of Samuel Cartwright, Esq.

- 43A The Crash!

Le Fracas!

Der Einsturz!

Lo Sconquasso!

- 44 HARDY, GEORGE, Cranbrook, Staplehurst,
 Kent

The property of W. H. Wall, Esq.

Evening—*Soir*

Der Abend—*Sera*

- 45 HARVEY, SIR GEORGE, P.R.S.A., Edinburgh
The property of James Young, Esq.

Scottish Moorland

Bruyère de l'Ecosse

Schottisches Moorland

Landa scozzese

- 46 HAYLLAR, JAMES, 15 Mecklenburgh-square,
 London.

The property of the Artist

Queen Elizabeth's Toothache

Mal de dents de la Reine Elisabeth

Das Zahnweh der Königin Elisabeth

Il mal di denti della Regina Elisabetta

- 47 HEMSLEY, WM., 13 Hereford-square, South
 Kensington, London

The property of Lord Bolton

The Start

La Course

Der Anfang des Rennens

La Mossa

- 48 HONGSON, JOHN EVAN, 5 Hill-road, Abbey-
 road, London

The property of S. Cartwright, Esq.

Return of Sir Francis Drake to Plymouth
 after the Naval Expedition against the
 Spaniards in 1587

*Retour de Sir Francis Drake à Plymouth,
 après l'expédition maritime contre l'Espagne
 en 1587*

Zurückkunft des Sir Francis Drake nach
 Plymouth nach der See-Expedition gegen
 die Spanier, 1587

*Ritorno di Sir Francis Drake a Plymouth
 dopo la spedizione navale contro gli Spagnuoli,
 1587*

- 49 HOOK, JAMES C., R.A., Witley, Godalming
The property of C. P. Matthews, Esq.

From under the Sea

Du fond de la mer

Von unter der See

Di sotto il mare

The property of C. P. Matthews, Esq.

- 49A Sea Urchins—*Gamins de la mer*

Seeigel—*Ricci di mare*

The property of C. P. Matthews, Esq.

- 49B Trawlers—*Pêcheurs*

Fischer—*Pescatori di pesci piccoli*

- 50 HORSLEY, JOHN C., R.A., Willesley, Staple-
 hurst

The property of Thomas Lucas, Esq.

The New Dress

La nouvelle robe

Das neue Kleid

L' Abito nuovo

- 51 HUGHES, ARTHUR, Windsor-lodge, Wind-
 sor-street, Putney

The property of James Leathart, Esq.

Home from Work

Après une journée de travail

Die Heimkehr von der Arbeit

A casa dal lavoro

- 52 HUNT, ALFRED W.

The property of J. Lothian Bell, Esq.

Time and Tide

Temps et marée n'attendent personne

Zeit und Fluth

L' Ora e la Marea

- 53 HUNT, W. HOLMAN, 15 Queensborough-
 terrace, Bayswater, London

The property of C. P. Matthews, Esq.

The Afterglow in Egypt

Après le coucher du soleil en Égypte

Die Abenddämmerung in Egypten

L' Ardore riflesso in Egitto

- 54 HURLSTONE, FRED. Y., 9 Chester-street,
 Belgrave-square, London

The property of the Artist

Gulnare and the Pacha

Gulnare et le Pacha

Gulnare und der Pascha

Gulnara col Pascià

The property of D. Gooch, Esq.

- 54A Mazeppa Watched by the Cossack Maid

La jeune fille cosaque veille sur Mazeppa

Mazeppa bewacht von dem Cosaken-Mädchen

Mazeppa vegliato dalla fanciulla cossacca

- 55 INCHBOLD, J. W., 25 Lincoln's-inn-fields,
 London

The property of A. Morrison, Esq.

King Arthur's Island

L' Ile du Roi Arthur

König Arthur's Insel

L' Isola del Re Arturo

- 56 JOHNSTON, ALEX., 2 Upper Fitzroy-street,
 London

The property of Frederic Somes, Esq.

The Land o' the Leal

Le pays des fidèles

Das Land Leal

La terra di Leal

- 57 KEYL, FRED. WM., 33 Carlton-hill, St.
 John's-wood, London

The property of Henry Graves, Esq.

Water Dogs

Chiens à l'eau

Wasserhunde

Bracchi da acqua

58 KNIGHT, John P., R.A., 20 James'-street,
Buckingham-gate, London

The property of the Royal Academy

Sir C. L. Eastlake, P.R.A.

Portrait de feu Sir Charles L. Eastlake, Président de l'Académie Royale

Sir. C. L. Eastlake, P.R.A.

Sir C. L. Eastlake, P.R.A.

The property of General Cabrera

58A General Cabrera, Conde de Morella

Portrait du Général Cabrera, Comte de Morella

General Cabrera, Graf von Morella

Il General Cabrera, Conte di Morella

59 LANDSEER, SIR EDWIN, R.A., 1 St. John's-wood-road, London

The property of W. H. Eaton, Esq. M.P.

'The Shrew Tamed'—'*La Jument domptée*'

'The Shrew Tamed' (das gezähmte böse Weib)

'*L' Indomita domata*'

60 LEADER, BENJAMIN WM., The Lodge, Whittington, Worcester

The property of A. Castellain, Esq.

Autumn's Last Gleam

Dernier rayon de l'Automne

Der letzte Glimmer des Herbstes

L'ultimo barlume d'Autunno

61 LEIGHTON, FRED., A.R.A., 2 Orme-square, Bayswater, London

The property of Messrs. Agnew & Sons

The Brides of Syracuse

Les Fiancées de Syracuse

Die Bräute von Syracus

Le Fidanzate di Siracusa

The property of E. L. S. Benzon, Esq.

61A Golden Hours

Heures précieuses

Goldene Stunden

Ore auree

62 LESLIE, GEORGE, 2 Elgin-road, Edgware-road, London

The property of John Humphery, Esq.

Clarissa—Clarisse

Clarissa—Clarissa

63 LEVIN, PHÖBUS, 19 Westbourne-park-crescent, London

The property of Archibald Scott, Esq.

A Royalist Mother Depositing her Child at the Foundling Hospital, 1792

Une mère royaliste déposant son enfant à l'Hospice des Enfants trouvés, en 1792

Eine Royalistin, die ihr eigenes Kind in das Findelhaus bringt, 1792

Madre Realista che deposita il Figlio ai Trovatelli, 1792

64 LEWIS, CHARLES J., Cheyne-house, Chelsea, London

The property of the Artist

A Berkshire Barleyfield

Pièce d'orge, comté de Berkshire

Ein Gerstenfeld in Berkshire

Campo d'Orzo in Berkshire

65 LEWIS, JOHN FRED., R.A., Walton-on-Thames

The property of Wm. Leaf, Esq.

The Hosh (courtyard) of the House of the Coptic Patriarch, Cairo

Cour de la maison du Patriarche Cophte, au Caire

Der 'Hosh' oder Hof des Hauses des Coptischen Patriarchen zu Cairo

'*L' Hosh*' (cortile) della Casa del Patriarca Copta al Cairo

The property of C. P. Matthews, Esq.

65A A Turkish School in the Vicinity of Cairo

École turque aux environs du Caire

Eine Türkische Schule in der Nachbarschaft von Cairo

Scuola Turca nei dintorni del Cairo

66 LINNELL, JOHN, SEN., Red Hill, Surrey

The property of John Chapman, Esq.

A Cornfield

Champ de blé

Ein Kornfeld

Campo di grano

67 LINNELL, THOMAS G., Red Hill, Surrey

The property of the Artist

The Gipsy Dell

Repaire des Bohémiens

Das Zigeuner-Loch

Il Valloncello dello Zingano

68 LINNELL, WM., Red Hill, Surrey

The property of William Harrison, Esq.

'As a Shepherd divideth the Sheep from the Goats'

'Comme un berger sépare les brebis d'avec les boucs'

'Wie ein Schäfer die Schafe von den Ziegen absondert'

'Come il Pastore separa le Pecore dalle Capre'

69 LONG, EDWIN, 33 Ovington-square, London

The property of Henry Wallis, Esq.

Theatre at a Spanish Fair

Théâtre de foire en Espagne

Theater auf einer Spanischen Messe

Teatro ad una Fiera spagnuola

70 LUCY, CHARLES, Tudor-lodge, Albert-street, Mornington-crescent, London

The property of the Artist

Burial of Charles I. in St. George's Chapel, Windsor, 1649

Sépulture du Roi Charles I^{er} dans la Chapelle St. George, à Windsor, en 1649

Begräbniss Karls I. in der St. George's Kapelle, zu Windsor, 1649

Tumulazione di Carlo I. nella Cappella di S. Giorgio a Windsor, 1649

72 MACCALLUM, A., 47 Bedford-gardens, Campden-hill, London

The property of A. Morrison, Esq.

Edge of Gorge aux Loups, Fontainebleau

Bord de la Gorge aux Loups, à Fontainebleau

Rand der Gorge aux Loups zu Fontainebleau

Orlo della Gorge aux Loups, Fontainebleau

- 73 McCULLOCH, GEORGE, 12 Bloomsbury-street, London

The property of the Artist

Lost Eurydice
Eurydice perdue
Die verlorene Eurydice
Euridice perduta

- 74 McCULLOCH, HORATIO, R.S.A., Edinburgh
The property of Wm. Harrison, Esq.

Loch Katrine, Perthshire
Le Lac Katrine, en Ecosse
Loch Katrine (Katrinensee), Perthshire
Lago Katrine, Perthshire

- 75 McINNES, ROBT., Ravenscroft, Stirling
The property of Miss Margaret Graham

The Infant Sunday School
L'école du dimanche
Die Sonntagsschule für kleine Kinder
La Scuola infantile dominicale

- 76 MACNEE, DANL., R.S.A., 14 Montagu-place, Glasgow

The property of the Artist

Mother and Child
La mère et son enfant
Mutter und Kind
Madre e Figlio

- 77 MARKS, HENRY S., Camden-villa, Hill-road, London

The property of E. Akroyd, Esq.

The Franciscan Sculptor and his Model
Le sculpteur franciscain et son modèle
Die Franciscaner Bildhauer und sein Modell
Lo Scultore francescano ed il suo Modello

- 78 MARSHALL, THOMAS F., Walton-villa, Victoria-road, Kensington, London

The property of the Artist

The Parting Day
Le jour d'adieu
Der Abschiedstag
Il Giorno di Partenza

- 79 MARTINEAU, ROBERT B., 1 Clarendon-road, Victoria-road, Kensington, London

The property of A. H. Novelli, Esq.

The Last Day in the Old Home
Le dernier jour dans la vieille demeure
Der letzte Tag im alten Hause
L'ultimo Giorno nell' antica Dimora

- 80 MILLAIS, J. EVERETT, R.A., Cromwell-place, South Kensington, London

The property of Charles Lucas, Esq.

The Eve of St. Agnes
La veille de Ste. Agnès
Der Abend von St. Agnes
La Vigilia di Sta. Agnese

The property of J. Pender, Esq.

80A Sowing Tares
Satan semant l'ivraie
Unkrautsäen
Seminar Zizzania

The property of W. L. Bell, Esq.

80B The Romans leaving Britain
Les Romains quittant la Grande-Bretagne
Der Abzug der Römer aus England
I Romani che abbandonano la Gran Bretagna

- 81 MOORE, HENRY, 8 Sheffield-terrace, Kensington, London

The property of the Artist

Brading Down, Isle of Wight
Brading Down, Ile de Wight
Brading Down, Insel Wight
La Duna di Brading, Isola di Wight

- 82 MORGAN, JOHN, The Villas, Aylesbury
The property of John Morgan, Esq.

Sums
Le calcul
Summen
Somme

- 83 MORRIS, P. R. 11 Queen's-road West, Chelsea, London

The property of Thomas Lambert, Esq.

Knightly Mirror
Le miroir chevaleresque
Ritterspiegel
Specchio cavalleresco

- 84 MUTRIE, MISS A. F., 9 St. Alban's-road, Kensington, London

The property of C. E. Stubbs, Esq.

Cactus—Cactus—Cactus—Cactus

- 85 MUTRIE, MISS M. D., 9 St. Alban's-road, Kensington, London

The property of C. E. Stubbs, Esq.

Orchids—*Orchis*—Orchiden—*Orchidee*

- 86 NICOL, ERSKINE, 24 Dawson-place, London

The property of Thomas Somes, Esq.

Paying the Rint
Le paiement du loyer
Das Bezahlen der Miethe
Il Pagamento del Fitto

The property of George Simpson, Esq.

86A Both Puzzled
Tous deux embarrassés
Beide verwirrt
Ambedue confusi

- 87 OAKES, J. WRIGHT, 28 Victoria-road, South Kensington, London

The property of the Artist

The Devil's Bridge, Pass of St. Gothard, Hail Storm coming on
Le pont du diable, Défilé de St. Gothard, approche de la grêle
Die Teufelsbrücke in dem St. Gotthards-Passe, der kommende Hagelsturm
Ponte del Diavolo, Passo del S. Gottardo, Grandine imminente

- 88 O'NEIL, HENRY, A.R.A., 7 Victoria-road, Kensington, London
The property of E. Leatham, Esq.
 Eastward Ho!—*Partant pour la Crimée*
 Ostwärts Ho!—*All' Oriente!*
The property of E. Leatham, Esq.
- 88A A Volunteer
Dévouement
 Ein Freiwilliger
Volontario
- 89 ORCHARDSON, W. QUILLER, 20 Brecknock-crescent, London
The property of Stephen Plummer, Esq.
 The Challenge
Le défi
 Die Herausforderung
La Sfida
The property of C. P. Matthews, Esq.
- 89A Christophero Sly
Christophero Sly (Shakspeare)
 Christophero Sly
Cristoforo Sly (scaltro)
- 90 OSBORNE, EMILY, 133 Gower-street, Bedford-square, London
The property of C. Prater, Esq.
 Hesitation
Hésitation
 Unentschlossenheit
Titubanza
The property of Miss Osborne
- 90A 'Half the world knows not how the other half lives'
'Nous ne savons guère ce qui se passe à côté de chez nous'
 'Die eine Hälfte der Welt weiss nicht, wie die andere lebt'
'Metà del mondo non sa come vive l'altra metà'
- 91 PATON, Sir J. NOEL, R.S.A., 33 George-square, Edinburgh
The property of Alex. Hill, Esq.
 In Memoriam (India, 1858)
In Memoriam (Indes, 1858)
 In Memoriam (India, 1858)
In Memoriam (India, 1858)
The property of Wm. Wilson, Esq.
- 91A Home from the Crimea
De retour de la Crimée
 Heim aus der Krim
A Casa dalla Crimea
- 92 PATON, WALLER, H., R.S.A., Rosehall-lodge, Edinburgh
The property of Mrs. Stirling
 Outlet to Loch Achray
Débouché du Lac Achray
 Der Ausfluss des Achray-Sees
Emissario al Lago Achray
- 93 PETTIE, JOHN, A.R.A., 37 Gloucester-road, Regent's-park, London
The property of V. Flatow, Esq.
 The Arrest for Witchcraft
Sorcière arrêtée
 Die Verhaftung für Hexerei
Arresto per Stregoneria
- 94 PHILLIP, JOHN, R.A. (the late)
The property of John Pender, Esq.
 La Gloria, a Spanish Wake
La Gloria, veille en Espagne
 La Gloria, ein Spanischer Begräbnisschmauss
La Gloria, Veglia spagnuola
The property of the Executors
- 94A A study—Ein Studium
Étude—Studio
- 95 PHILLIPS, HENRY W., 8 George-street, Hanover-square, London
The property of the Artist
 Portraits of Captains Speke and Grant, African travellers
Portraits des Capitaines Speke et Grant, explorateurs de l'Afrique
 Portraits der Capitäne Speke und Grant (Reisende in Afrika)
Ritratti dei Capitani Speke e Grant, viaggiatori in Affrica
- 96 PICKERSGILL, FRED. RICHARD, R.A., Park-house, East Moulsey, Surrey
The property of C. J. Northcote, Esq.
 Pirates of the Mediterranean playing at dice for prisoners
Corsaires de la Méditerranée jouant aux dés pour leurs prisonniers
 Seeräuber vom Mittelländischen Meer, die Gefangene auswürfeln
Pirati del Mediterraneo che si giuocano a dadi i Prigionieri
- 97 POOLE, PAUL FALCONER, R.A., Glyddes-house, Haverstock-hill, London
The property of C. F. Perkins, Esq.
 The Song of Philomena on the Shore of the Beautiful Lake
Chanson de Philomène sur le bord du Beau Lac
 Der Gesang der Philomena am Ufer des Schönen Sees
Il Canto di Filomela sulle rive del Bel Lago
The property of C. P. Matthews, Esq.
- 97A A suburb of Pompeii during the time of its burial under the ashes of Mount Vesuvius
Faubourg de Pompéii, pendant son ensevelissement sous les cendres du Vésuve
 Eine Vorstadt von Pompeji während ihres Begräbnisses unter den Aschen des Vesuvus
Sobborgo di Pompei al tempo in cui fu sepolta dalle ceneri del Vesuvio
- 98 PRINSEP, VAL. C., 1 Holland-park-road, Addison-road, London
The property of the Artist
 Berenice, a Venetian study
Bérénice, étude de Venise
 Berenice, ein Venetianisches Studienblatt
Berenice, studio veneziano
- 99 RANKLEY, ALFRED, Clifton-villa, Campden-hill, Kensington, London
The property of Alex. Collie, Esq.
 'The Doctor's Coming!'
'Voilà le médecin!'
 'Der Doctor kommt!'
'Il Dottore viene!'

- 99A RAVEN, JOHN, The Grange, Shepperton Green, Chertsey, Surrey

The property of the Artist

The Crops Green—*Champs de blé*

Die grüne Saat—*Grano in erba*

- 100 REDGRAVE, RICHARD, R.A., 18 Hyde-park-gate South, Kensington, London

The property of C. Lucas, Esq.

Jane Shore

Jane Shore

Jane Shore

Giovanna Shore

The property of the Artist

- 100A The Valleys stand thick with Corn

Les vallées sont revêtues de froment

Die Thäler sind voll von Korn

Le Valli sono folte di Grano

- 101 ROBERTS, DAVID, R.A., (the late)

The property of C. Lucas, Esq.

View of Greenwich Hospital

Vue de l'hôpital de Greenwich

Ansicht von Greenwich Hospital

Veduta dello spedale di Greenwich

The property of C. Lucas, Esq.

- 101A View on the Thames, Westminster

Vue de la Tamise, à Westminster

Ansicht der Themse, Westminster

Veduta sul Tamigi, Westminster

- 102 SALTER, WILLIAM, Devon-lodge, Portland-place, Kensington, London

The property of Robert Barbour, Esq.

Interview between Charles I. and his three younger children, Duke of York, Duke of Gloucester, and the Princess Elizabeth, in the presence of Cromwell

Entrevue du Roi Charles Ier et les trois plus jeunes de ses enfants, le Duc d'York, le Duc de Gloucester et la Princesse Elisabeth, en présence de Cromwell

Unterredung von Karl I. mit seinen drei jüngeren Kindern, dem Herzog von York, dem Herzog von Gloucester und der Prinzessin Elisabeth, in Gegenwart Cromwell's

Abboccamento fra Carlo I e i suoi tre figli minori, Duca di York, Duca di Gloucester, e la Principessa Elisabetta in presenza di Cromwell

- 103 SANT, JAMES, A.R.A., 43 Lancaster-gate, Hyde Park, London

The property of the Artist

The First Sense of Sorrow—an incident in the life of Steele

Le premier chagrin—incident de la jeunesse de Steele

Die erste Sorge, ein Zufall in dem Leben Steele's

La prima Sensazione di Dolore—disgrazia della giovinezza di Steele

The property of the Artist

- 103A Claude, younger Son of N. Montefiore, Esq.

Portrait de Claude, fils cadet de M. N. Montefiore

Claude, der jüngere Sohn des Herrn N. Montefiore

Claudio, figlio minore del Signor M. Montefiore

- 104 SMALLFIELD, FREDERICK, 15 Greville-place, Kilburn priory, London

The property of Charles Pearson, Esq.

The Approach of Twilight

L'approche du crépuscule

Der Anbruch des Zwielichtes

L'Avvicinarsi del Crepuscolo

- 105 SOLOMON, REBECCA, 106 Gower-street, Bedford-square, London

The property of Charles Prater, Esq.

Peg Woffington's Visit to Triplet

Visite de Peg Woffington à Triplet

Peg Woffington's Besuch zu Triplet

Visita di Peg Woffington a Triplet

- 106 STANFIELD, CLARKSON, R.A., 6 Belsize-road, London

The property of Theoph. Burnand, Esq.

The Bay of Naples

Baie de Naples

Die Bai von Neapel

La Baia di Napoli

- 107 SPENCE, B., Villa Spence, Florence

The property of the Artist

A Bacchante

Bacchante

Eine Bacchantin

Baccante

- 108 STONE, FRANK, A.R.A. (the late)

The property of Thos. Baring, Esq., M.P.

'Bon jour, Messieurs!'

'Bon jour, Messieurs!'

'Bon jour, Messieurs!'

'Bon jour, Messieurs!'

—The property of A. C. Burnand, Esq.

- 108A Marguerite at her Spinning-wheel

Marguerite filant au rouet

Gretchen am Spinnrad

Margherita al Mulinello

- 109 SYKES, GODFREY (the late)

The property of J. Firth, Esq.

Interior of a Sheffield Workshop

Intérieur d'un atelier à Sheffield

Das Innere einer Werkstatt in Sheffield

Interno di un' Officina a Sheffield

- 110 TENNANT, JOHN, Springfield-villa, Queen's-road, Richmond

The property of the Artist

The Last Drops after a Storm

Les dernières gouttes de pluie après l'orage

Der letzte Tropfen nach einem Sturm

Le ultime Gocce dopo una Burrasca

- 111 THOMAS, GEORGE HOUSMAN, Uplands, Surbiton, Surrey

The property of Her Majesty

The Queen and Prince Consort at Aldershot
La Reine et le Prince Albert, à Aldershot
 Die Königin und der Prinz-Gemahl in Aldershot
La Regina e il Principe Consorte a Aldershot

- 112 THOMPSON, JACOB, The Hermitage, Hackthorpe, Penrith

The property of the Artist

The Holiday—*Le jour de congé*
 Der Feiertag—*Giorno di Festa*

- 113 THORBURN, ROBERT, A.R.A., View-park, Lasswade, Edinburgh

The property of the Artist

A Magdalene—*La Madeleine*
 Eine Magdalene—*Maddalena*

- 114 WALLIS, HENRY, 1 Westminster-chambers, London

The property of Samuel Withers, Esq.
 Chatterton—*Chatterton*—Chatterton—*Chatterton*

- 115 WALTON, JAS. T., 123 Walmgate, York

The property of the Artist

A Scene near Algiers
Vue près d'Alger
 Eine Scene bei Algier
Scena presso Algeri

- 116 WARD, EDWARD M., R.A., Kent-villa, 1 Lansdowne-road, Notting-hill, London

The property of J. Pender, Esq.

The Night of Rizzio's Murder
La nuit du meurtre de Rizzio
 Die Nacht von Rizzio's Ermordung
La Notte dell' Uccidio di Rizzio

The property of the Artist

- 116A Ante-room at Whitehall during the last Moments of Charles II.

Antichambre à Whitehall;—dernières heures du Roi Charles II.

Das Vorzimmer in Whitehall während der letzten Augenblicke von Karl II.

Anticamera a Whitehall durante gli ultimi momenti di Carlo II.

- 117 WARD, HENRIETTA, 1 Lansdowne-road, Notting-hill, London

The property of A. Holtz, Esq.

Palissy the Potter
Palissy le potier
 Palissy der Töpfer
Palissy il Vascellaio

- 118 WATKINS, B. COLLES, R.H.A., 77 Dame-street, Dublin

The property of the Artist

Waterfall between Vossevangen and Vasenden, Norway

Chute d'eau entre Vossevangen et Vasenden (Norvège)

Wasserfall zwischen Vossevangen und Vasenden, Norwegen

Cascata fra Vossevangen e Vasenden in Norvegia

- 119 WATTS, G. F., A.R.A., Little Holland House, Kensington, London

The property of Wm. Bowman, Esq.

Orlando pursuing the Fata Morgana
Roland poursuivant le feu follet
 Roland verfolgt die Fata Morgana
Orlando che insegue la Fata Morgana

The property of W. Bowman, Esq.

- 119A Portrait of W. Bowman, Esq., F.R.S.

Portrait de M. W. Bowman, F.R.S.

Portrait des Herrn W. Bowman, F.R.S.

Ritratto del Sig. W. Bowman (Membro della Società Reale)

- 120 WEBSTER, THOS., R.A., Cranbrook, Kent

The property of T. Bernard, Esq.

Village Gossips
Les Commères du Village
 Dorfgeschwätz
Pettegolezzi del Villaggio

- 121 WEIGALL, HENRY, 102 Piccadilly, London

The property of the Artist

H.R.H. Alexandra, Princess of Wales

Portrait de S.A.R. la Princesse de Galles

Ihre Königliche Hoheit Alexandra, Prinzessin von Wales

S.A.R. Alessandra Principessa di Galles

The property of Viscountess Clifden

- 121A Viscountess Clifden

Portrait de la Vicomtesse Clifden

Viscountess Clifden

Viscontessa Clifden

- 122 WELLS, HENRY T., A.R.A., 17 Stratford-place, London

The property of the Artist

Volunteers at a Firing Point, with portraits of Lt.-Col. the Hon. W. Colville, Lt.-Col. Lord Elcho, Lt.-Col. Halford, Capt. Drake, R.E., Capt. Horatio Ross, Capt. Heaton, Stewart Pixley, Martin R. Smith, and Edward C. Ross

Volontaires au tir—portraits

Freiwillige auf dem Schiessstand—Portraits
Volontari in punto di far fuoco—diversi ritratti

- 123 YEAMES, WM. FREDK., A.R.A., 4 Grove-end-road, St. John's-wood, London

The property of O. Coope, Esq.

Queen Elizabeth receiving the French Ambassadors, after the news of the Massacre of St. Bartholomew

Réception par la Reine Elisabeth des Ambassadeurs de France après avoir reçu la nouvelle de la Saint-Barthélemy

Königin Elisabeth empfängt die Französischen Gesandten nach der Nachricht von der St. Bartholomäus-Nacht

La Regina Elisabetta che riceve gli Ambasciatori francesi dopo le notizie del Massacro di S. Bartolommeo

The property of the Artist

- 123A Il Sonetto

Il Sonetto

Il Sonetto (das Ständchen)

Il Sonetto

CLASS II.

Water-colour Paintings and Drawings.

Aquarelles et Dessins.

Gemälde und Zeichnungen in Wasserfarben.

Acquerelli e Disegni.

(For detailed classification, see p. xiv.)

(*Voir le système de classification*, p. xiv.)

(Für detaillirte Classification, siehe Seite xiv.)

(*Vedasi il sistema di classificazione*, p. xiv.)

JUROR—MEMBRE DU JURY—

PREISRICHTER—GIURATO.

Hon. Spencer Cowper.

ASSOCIATE—ASSOCIÉ—

HÜLFSPREISRICHTER—ASSOCIATO.

S. Vincent, Esq.

- 1 ABSOLON, JOHN, 43 Aldridge-road Villas,
Westbourne-park, London

The property of the Artist

‘Kiss-in-the-ring’

Jeu anglais, dit ‘Kiss in the Ring’

Der Kuss in dem Ring (ein Spiel)

Il Bacio nel Circolo (giuoco popolare)

- 2 ANDREWS, GEORGE, The Cedars, New Brent-
ford, Middlesex

The property of F. White, Esq.

The Colosseum, Rome

Le Colisée à Rome

Das Colosseum zu Rom

Il Coliseo, Roma

- 3 BAILEY, J. W., 119 Blenheim-crescent,
Notting-hill, London

The property of the Artist

Twenty-one enamels of animals’ heads

Émaux. Têtes d’animaux

Ein und zwanzig Emailen von Thierköpfen

Ventuno smalti di teste d’animali

- 4 BAYLISS, WYKE, Clapham-park-crescent,
London

The property of the Artist

La Sainte Chapelle

La Sainte Chapelle

Die heilige Capelle

La Santa Cappella

- 5 BENNETT, WILLIAM, Milford-lodge, New Park-
road, Brixton-hill, London

The property of W. Agar, Esq.

Richmond Hill; sunset

La colline de Richmond; soleil couchant

Der Hügel von Richmond; Sonnenuntergang

Richmond Hill; tramonto

The property of C. H. White, Esq.

- 5A The Shag Rock, South Devon

Le rocher Shag, comté de Devon (Sud)

Die Shag-Felsen, Süd-Devonshire

Il Shag Rock nel Sud Devon

- 6 BLUNDEN, MISS ANNA, The Close, Exeter
The property of the Artist

An English Lane

Sentier en Angleterre

Eine Englische Gasse

Una viottola inglese

- 7 BOWLER, HENRY ALEXANDER, 21 Pembroke-
square, Kensington, London

The property of the Artist

On the Lake of Lucerne, Switzerland

Sur le lac de Lucerne, la Suisse

Auf dem Lucerner See, Schweiz

Sul Lago di Lucerna, Svizzera

- 8 BOYCE, GEORGE PRICE, 14 Chatham-place,
London

The property of J. Stewart Hodgson, Esq.

At Binsey, near Oxford

A Binsey, près d’Oxford

Zu Binsey, bei Oxford

A Binsey, presso Oxford

- 10 BRETT, JOHN, 6 Pump-court, Temple,
London

The property of George Martineau, Esq.

A North-west Squall in the Mediterranean

*Coup de vent du nord-ouest dans la Méditer-
ranée*

Ein Nordwest-Wind im Mittelländischen Meer

Un Rifiato dal Nort-ovest nel Mediterraneo

- 11 BURGESS, JOHN, Wellington-house, Lea-
mington

The property of the Artist

Yew Tree, Churchyard, Bettws-y-Coed, North
Wales

*If dans le cimetière de Bettws-y-Coed (pays de
Galles, Nord)*

Eibenbaum, Kirchhof, Bettws-y-Coed, Nord-
Wales

Tasso, cimitero di Bettws-y-Coed, Nord Galles

The property of the Artist

- 11A The Calvary at Pleyben, Brittany
Calvaire, à Pleyben en Bretagne
Der Kalvarienberg zu Pleyben, Bretagne
Il Calvario a Pleyben, Bretagna

- 12 CALLOW, WILLIAM, Great Missenden, Bucks
The property of the Artist

Falls of the Rhine at Schaffhausen

Chute du Rhin, à Schaffhouse

Der Rheinfall zu Schaffhausen

Cascade del Reno a Schaffhausen

The property of the Artist

- 12A Inverary—Inverary.—Inverary—Inverary

- 13 CATTERMOLLE, GEORGE

The property of John Henderson, Esq.

The Saucy Page

Le page impertinent

Der unartige Page

Il Paggio impertinente

- 14 COLE, VICAT, Holmbury Cottage, Dorking
The property of E. F. White, Esq.

Evening—Soir

Abend—Sera

- 15 CORBOULD, EDWARD HENRY, 6 Prince of Wales'-terrace, Kensington-palace, London
The property of H.R.H. the Princess Louise
 'Morte d'Arthur' (Tennyson's poem)
 'Morte d'Arthur' (Poème de Tennyson)
 'Morte d'Arthur' (Tennyson's Gedicht)
 'Morte d'Arturo' (Poema di Tennyson)
- 16 Cox (the late), DAVID
The property of David Cox, Esq., jun.
 Peat Gatherers
 Coupeurs de tourbes
 Torfsteeher
 Raccoglitori di Torba
The property of H. G. Bateson, Esq.
- 16A Snowdon, from Capel Curig
 Snowdon (montagne dans le pays de Galles)
 Snowdon, von Capel Curig
 Snowdon da Capel Curig
The property of David Cox, Esq., Jun.
- 16B Going to Market
 Allant au marché
 Auf den Markt gehen
 Verso il Mercato
The property of David Cox, Esq., Jun.
- 16C Darley Churchyard
 Cimetière à Darley
 Der Kirchhof von Darley
 Cimitero di Darley
- 17 Cox, DAVID, jun., 2 New Park-road, Brixton-hill, London
The property of W. J. Phillips, Esq.
 Pass of Llanberis
 Défilé de Llanberis
 Der Pass von Llanberis
 Passo del Llanberis
- 18 CRIDDLE, MRS. H., Addlestone, Weybridge, Surrey
The property of R. Hoare, Esq.
 Guinevere and Little Novice
 Guinevere et jeune Novice
 Genoveva und die kleine Novize
 Ginevra e la piccola Novice
- 19 DAVIDSON, CHARLES, The Laurels, Redhill, Reigate
The property of C. Prater, Esq.
 Spring Time
 Printemps
 Frühling
 Primavera
- 20 DODGSON, GEORGE, 1 St. Mark's-crescent, Regent's-park, London
The property of Thomas Parry, Esq.
 Crossing the Brook
 Passage du ruisseau
 Der Weg über den Bach
 La Traversata del Ruscello
The property of Mrs. Carl Haag
- 20A In Knole Park
 Parc de Knole
 In Knole-Park
 In Knole Park
- 21 DUFFIELD, MRS. WILLIAM, 4 Upper Phillimore-gardens, Kensington, London
The property of A. Attwood, Esq.
 Rhododendrons and Rose Peony
 Rododendrons et pivoine
 Rhododendra und Peony-Rose
 Rododendri e Rosa Peonia
- 22 EGLEY, WILLIAM, 8 Montague-street, Portman-square, London
The property of the Artist
 La première Jeunesse
 La première Jeunesse
 Die erste Jugend
 La première Jeunesse
The property of the Artist
- 22A D. D. Home Lyon, Esq.
 M. Home Lyon
 D. D. Home Lyon, Esq.
 Il Sig. D. D. Home Lyon
- 23 EVANS, WILLIAM, Eton
The property of Rev. E. Balston
 The Gleam of Hope
 Le rayon d'espoir
 Der Glimmer von Hoffnung
 Un Barlume di Speranza
- 24 FAHEY, JAMES, 71 Cadogan-place, London
The property of Charles Prater, Esq.
 Watermouth, near Ilfracombe, Devon
 Watermouth, près d'Ilfracombe, comté de Devon
 Watermouth, bei Ilfracombe, in Devonshire
 Watermouth presso Ilfracombe, Devon
The property of the Artist
- 24A Whicham Mill, Cumberland
 Whicham Mill, comté de Cumberland
 Die Whicham-Mühle, in Cumberland
 Il Mulino di Whicham, Cumberland
- 25 FORD, WILLIAM B.
The property of the Artist
 Enamel. Mrs. Siddons, after T. Gainsborough, R.A.
 Mme. Siddons (actrice), d'après T. Gainsborough, R.A.
 Madame Siddons, nach T. Gainsborough, R.A.
 La Signora Siddons (dal quadro di T. Gainsborough)
The property of the Artist
- 25A Enamel. Alexander and Diogenes, after Sir E. Landseer, R.A.
 Alexandre et Diogène, d'après Sir E. Landseer, R.A.
 Alexander und Diogenes, nach Sir E. Landseer, R.A.
 Alessandro e Diogene (dal quadro di Sir Ed. Landseer)

27 GASTINEAU, HENRY, Camberwell, Surrey
The property of the Artist
 Pass of Killicrankie, Scotland
Défilé de Killicrankie, Écosse
 Der Killicrankie-Pass, in Schottland
Passo del Killicrankie, Scozia

28 GILBERT, JOHN
The property of C. L. Parker, Esq.
 The Venetian Council
Le conseil de Venise
 Der Rath von Venedig
Il Consiglio Veneto

29 GOODALL, EDWARD A., 3 Fitzroy-road,
 Regent's-park, London
The property of Joshua Dixon, Esq.
 London from below Bridge
Londres, en aval du pont
 London von unterhalb der Brücke
Londra al disotto dei Ponti

The property of the Artist
 29A The Houses of Parliament and Thames
 Embankment Works
Chambres du Parlement et travaux de l'en-
diguement de la Tamise
 Das Parlaments-Gebäude und die Eindäm-
 mung der Themse
Palazzo del Parlamento e lavori dell' Argi-
namento del Tamigi

31 GRAY, GEORGE, 11, Chester-terrace, Eaton-
 square, London
The property of the Artist
 Enamel. Uncle Toby and Widow Wadman,
 after C. R. Leslie, R.A.
Mon oncle Toby et la Veuve Wadman,
d'après C. R. Leslie, R.A.
 Onkel Toby und Wittwe Wadman, nach C.
 R. Leslie, R.A.
Lo Zio Toby e la Vedova Wadman (dal quadro
di C. B. Leslie, R.A.)

The property of the Artist
 31A Enamel. 'The Butt'—Shooting a Cherry—
 after William Mulready, R.A.
'Le but,' d'après W. Mulready, R.A.
 Der Scheibenstand — Schiessen nach einer
 Kirsche—nach William Mulready, R.A.
'Il Bersaglio'—il Tiro della Ciriogia (dal
quadro di W. Mulready, R.A.)

The property of the Artist
 31B Enamel painting on porcelain, after the
 picture by W. Mulready, R.A., 'Choosing the
 Wedding Gown'
Peinture sur porcelaine émaillée, d'après le
tableau 'Le Choix de la Robe de Noces,' par W.
Mulready, R.A.
 Emaille-Gemälde auf Porcellan, nach dem
 Gemälde von W. Mulready, R.A., 'Die Wahl
 des Hochzeitskleids'
Pittura in porcellana smaltata, dal quadro
'Scelta dell' abito da Nozze' di W. Mulready,
R.A.

32 HAAG, CARL, 16 New Burlington-street,
 London
The property of Edmund Sibbeth, Esq.
 A Family of Wandering Arabs
Famille d'Arabes errants
 Eine wandernde Araber-Familie
Famiglia di Arabi nomadi

33 HAGHE, LOUIS, Fern-lodge, Stockwell-
 green, London
The property of Abraham Dixon, Esq.
 Church of St. Gomer, Lierre, Belgium
Eglise de St. Gomer, Lierre, Belgique
 Die Kirche von St. Gomer, Lierre, in Belgien
Chiesa di S. Gomer, Lierre, Belgio

34 HALL, GEORGE L., 28 Clifton-road, St.
 John's-wood, London
The property of A. W. Crichton, Esq.
 The Bass Rock
Le rocher Bass
 Der Bass-Felsen
La roccia Bass

35 HARRISON, MARIA, 115 Gloucester-terrace,
 Hyde-park, London
The property of the Artist
 Wild Roses
Roses sauvages
 Wilde Rosen
Rose selvatiche

36 HAYES, EDWIN, R.H.A., 18 Earl's-court-
 gardens, Old Brompton, London
The property of the Artist
 Marine view; Fishing Boats off Great Yar-
 mouth
Vue marine; Bateaux pêcheurs à la hauteur
de Great Yarmouth
 Seeansicht; Fischerböte von Great Yar-
 mouth
Marina; Barche pescareccie presso Great Yar-
mouth

38 HUNT, ALFRED WILLIAM, 21 Old Elvet,
 Durham
The property of Rev. W. Kingsley
 Snowdon after an April Hail-shower
Snowdon après la grêle en avril
 Snowdon nach einem Hagelschauer im April
Snowdon dopo una Grandine d'Aprile
The property of R. Bright, Esq.

38A Harlech Castle
Château de Harlech
 Schloss Harlech
Castello di Harlech

39 HUNT, WILLIAM (the late)
The property of W. Leaf, Esq.
 The Dead Peacock
Paon mort
 Ein todt'er Pfau
Pavone morto

The property of Francis Fuller, Esq.
 39A Fruit—Fruits
 Frucht—Frutta

- 40 JOPLING, JOSEPH M., 130 Piccadilly, London
The property of the Artist
 Fredegonda—*Frèdegonde*
 Fredegonda—*Fredegonda*
- 41 LAMONT, T. R., 73 Denbigh-square, London
The property of W. H. Winsor, Esq.
 Bored to Death
Fennuyé à la mort
 Zu Tode geärgert
Seccato a Morte
- 42 LEECH, JOHN (the late)
The property of Miss Leech
 Rotten Row and the Drive, 1851
Rotten Row et la Promenade en voitures, 1851
 Die Anlage zum Reiten und Fahren im Hyde-Park, 1851
Rotten Row e il corso della carrozze, 1851
The property of Miss Leech
- 42A A Case of real Distress
Accablé d'un véritable chagrin
 Ein wirkliches Unglück
Caso di reale Afflizione
- 43 LEITCH, WILLIAM LEIGHTON, Seaforth-house, 14 Abbey-road, St. John's-wood, London
The property of John Reid, Esq.
 Dee side; view near Balmoral
Les rives de la Dee; vue près de Balmoral
 Dee side; Ansicht nahe bei Balmoral
Presso il Lee; veduta nei dintorni di Balmoral
- 43A LEWIS, CHARLES J., Cheyne-house, Chelsea, London
The property of the Artist
 Evening—*Soir*—Abend—*Sera*
- 44 LUNDGREN, EGRON, 13 Upper Phillimore-place, Kensington, London
The property of the Artist
 Interior of the Library at Siena
Intérieur de la Bibliothèque à Siène
 Das Innere der Bibliothek zu Siena
Interno della Libreria a Siena
- 45 MACCALLUM, ANDREW, 47 Bedford-gardens, Campden-hill, London
The property of the Artist
 The Old Bridge, Lucerne
Vieux pont, à Lucerne
 Die alte Brücke zu Luzern
Il Ponte Vecchio, Lucerna
- 46 MACLEAY, KENNETH, R.S.A.
The property of the Queen
 The Prince Consort
Portrait du Prince Albert
 Der Prinz-Gemahl
Ritratto del Principe Alberto
The property of the Queen
- 46A William Ross—*Guillaume Ross*
 Wilhelm Ross—*Guglielmo Ross*
The Property of the Queen
- 46B Angus Macdonell—*Angus Macdonell*
 Angus Macdonell—*Angus Macdonell*
- 47 MAPLESTONE, HENRY, 13 Earl's-court-gardens, Brompton, London
The property of the Artist
 An English Landscape; sunset
Paysage anglais; soleil couché
 Eine Englische Landschaft; Sonnenuntergang
Paesaggio inglese; tramonto
- 48 MARGETTS, MARY, 4 Park-place, Upper Church-street, Little Chelsea, London
The property of Mrs. Pender
 Gatherings from the Green-house
Fleurs de serre
 Blumen gesammelt im Treibhause
Raccolte di serra
- 49 MAWLEY, GEORGE, 40 Gower-street, London
The property of J. J. Broadbent, Esq.
 Interior of an old Barn
Intérieur d'une vieille grange
 Das Innere einer alten Scheuer
Interno d'un vecchio Granaio
- 50 MCKEWAN, DAVID Hall, Upper Park-road, Haverstock-hill, London
The property of A. Ackerman, Esq.
 The Valley of Desolation, Bolton Park, Yorkshire
La vallée de Désolation, Bolton Park, comté de York
 Das Thal der Verwüstung, Bolton-Park, in Yorkshire
La Valle della Desolazione, Bolton Park, Yorkshire
The property of G. A. Lowndes, Esq.
- 50A Watching the Trout
Guettant les truites
 Das Warten auf die Forelle
Attento alla Trota
- 51 MOGFORD, JOHN, Brecknock-house, Brecknock-crescent, Camden-road, London
The property of the Artist
 An Easterly Gale, Manacle Rocks, Falmouth Bay
Vent de l'est, Manacle Rocks, Baie de Falmouth
 Ein Ostwind, die Manacle-Felsen, in Falmouth-Bai
Vento fresco di Levante, Roccie Manacle, Falmouth
- 52 MOIRA, EDWARD, 1 Lower Seymour-street, Portman-square, London
The property of the Artist
 H.R.H. The Princess Alice of Hesse
S.A.R. la Princesse Alice de Hesse
 Ihre Königliche Hoheit die Prinzessin Alice von Hessen
S.A.R. la Principessa Alice di Assia
- 53 MOLE, J. H., 6 Lamb's-conduit-place, Guildford-street, London
The property of Eli Lees, Esq.
 Mussel Gatherers
Les pêcheurs de moules
 Muschelsammler
Pescatori di Mitili

- The property of George Gurney, Esq., Jun.*
53A On the coast near Tynemouth, Northumberland
Côte près de Tynemouth, comté de Northumberland
 An der Küste nahe bei Tynemouth, in Northumberland
Sulla Costa presso Tynemouth, Northumberland
- 54** MORNEWICK, CHARLES AUGUSTUS, 3 Princes-terrace, Regent's-park-road, London
The property of the Artist
 A Water-spout at Sea
Trombe en mer
 Eine Wasserhose auf der See
Tromba di Mare
- 55** NEWTON, ALFRED P., 44 Maddox-street, Regent-street, London
The property of Alfred Morrison, Esq.
 Mountain Glory
Paysage—montagnes
 Gebirgspracht
Gloria montana
- The property of — Wilson, Esq.*
55A The Approach of Winter, Argyleshire
L'approche de l'hiver, en Ecosse
 Die Ankunft des Winters, Argyleshire
L'Avvicinarsi dell' Inverno, Argyleshire
- 56** OAKES, J. WRIGHT, 28 Victoria-road, Kensington, London
The property of the Artist
 The Yew-tree's Shade
Ombra de l'if
 Der Schatten des Eibenbaumes
L' Ombra di un Tasso
- 57** OLIVER, MRS. W., Watford, Herts
The property of the Artist
 Near Minster, Kent
Près de Minster, comté de Kent
 Nahe bei Minster, in Kent
Presso Minster, in Kent
- 58** PATON, WALLER H., R.S.A., Rosehall-lodge, Edinburgh
The property of A. C. Campbell, Esq.
 The Dhulochan
Le Dhulochan—paysage en Ecosse
 Der Dhulochan (Schott and)
Il Dhulochan (Scozia)
- 59** PALMER, SAMUEL, Furze-hill-house, Meadvale, Redhill, Surrey
The property of L. R. Valpy, Esq.
 The Early Ploughman
Laboureur matinal
 Der frühe Pflüger
Il Bifolco mattutino
- The property of L. R. Valpy, Esq.*
59A Lycidas—Lycidas—Lycidas—Lycidas
The property of L. R. Valpy, Esq.
59B The Chapel by the Bridge
La chapelle près du pont
 Die Capelle bei der Brücke
La Cappella presso il Ponte
- 60** PHILLIPS, H. WYNDHAM, 8 George-street, Hanover-square, London
The property of the Artist
 Arab Head
Tête d'Arabe
 Araberkopf
Testa Araba
- 61** READ, SAMUEL, 55 Argyle-road, Kensington London
The property of Thomas Lucas, Esq.
 Interior of St. Stephen's, Vienna
Vue de l'intérieur de St.-Etienne, à Vienne
 Das Innere der St. Stephens-Kirche zu Wien
Interno di S. Stefano, Vienna
- The property of Charles Lucas, Esq.*
61A Interior of the Church of St. Gomer, Lierre, Belgium
Vue de l'intérieur de l'Eglise de St.-Gomer, Lierre, Belgique
 Das Innere der Kirche zu St. Gomer, Lierre, in Belgium
Interno della Chiesa di S. Gomer, Lierre, Belgio
- 62** REDGRAVE, RICHARD, R.A., 18 Hyde-park-gate South, London
The property of the Artist
 The Yew-tree's Shade
Ombra de l'if
 Der Schatten des Eibenbaumes
L' Ombra di un Tasso
- 63** RICHARDSON, THOMAS MILES, 18 Porchester-terrace, Hyde-park, London
The property of W. C. Hewitson, Esq.
 Scene in Glenco, Argyleshire
Le défilé de Glenco, en Ecosse
 Scene in Glenco, in Argyleshire
Scena in Glenco, Argyleshire
- 64** RIVIERE, HENRY PARSONS, 17 Kilburn-priory, London
The property of the Artist
 Campagna of Rome
Campagna à Rome
 Die Campagna zu Rom
Campagna di Roma
- The property of the Artist*
64A Holy Thoughts—*Saintes pensées*
 Heilige Gedanken—*Pensieri santi*
- 66** ROSS, SIR WILLIAM (the late)
The property of Madame T. Ralli
 The Three Children of Madame T. Ralli
Les trois enfants de Madame T. Ralli
 Die drei Kinder der Madame T. Ralli
I tre Figli di Madame T. Ralli
- 67** ROWBOTHAM, J. L., Percy-lodge, Camden-hill, London
The property of William Miller, Esq., M.P.
 Amalfi—Amalfi—Amalfi—Amalfi
The property of S. B. Fuller, Esq.
67A Ischia—Ischia—Ischia—Ischia

68 SCHETKY, JOHN CHRISTIAN, 11 Kent-terrace, Regent's-park, London

The property of The Hon. A. Pennington
H.B.M.S. Bellerophon Scudding in a Gale
Le Bellerophon (vaisseau de la Marine Royale)
courant vent arrière

Das Englische Kriegsschiff Bellerophon in einem Sturm

La Nave Reale Bellerofonte che corre la fortuna di un vento fresco

69 SEVERN, ARTHUR, 24 Gower-street, Bedford-square, London

The property of Charles Buxton, Esq., M.P.
Waves by Moonlight

Vagues au clair de la lune

Wellen bei Mondschein

Onde al chiaro di luna

70 SMALLFIELD, FREDERICK, 15 Greville-place, Kilburn-priory, London

The property of the Artist

The Slave of the Fishpond

L'esclave du vivier

Der Sklave des Fischteiches

Lo Schiavo della Peschi ra

The property of the Artist

70A Tartini—Tartini—Tartini—Tartini

The property of the Artist

70B The Blind Goatherd—*Le chevrier aveugle*
Der blinde Ziegenhirt—*Il Capraio ceco*

71 SMITH, COLLINGWOOD, Wyndham-lodge, Brixton-hill, London

The property of the Artist

Sunset; Grand Canal, Venice

Grand Canal de Venise; soleil couché

Sonnenuntergang; der grosse Canal zu Venedig

Tramonto; Canal Grande, Venezia

The property of the Artist

71A The Lake of Como, from Bellagio, Serbelloni Villa

Le lac de Côme

Der Como See, von Bellagio, aus der Serbelloni Villa

Lago di Como, da Bellagio, Villa Serbelloni

72 SYKES, GODFREY (the late)

The property of the Science and Art Department

A Smith's Shop—*Atelier de forgeron*

Die Schmiede—*Officina di Fabbro*

The property of G. Atkin, Esq.

72A Endcliffe (a study)

Endcliffe (étude)

Endcliffe (eine Studienzeichnung)

Endcliffe (studio)

73 TAYLER, FREDERICK, 4 Horbury-crescent, Notting-hill, London

The property of Frederick Craven, Esq.

The Heron brought down in the Village

Le héron abattu dans le village

Der im Dorfe geschossene Reiher

L'airone preso nel villaggio

The property of E. F. White, Esq.

73A Nan Gwynant, North Wales; Collecting the Flocks

Nan Gwynant, pays de Galles, Nord; rassemblement du troupeau

Nan Gwynant, in North Wales; das Sammeln der Herden

Nan Gwynant, Nord Galles; radunamento dei greggi

The property of George Schotel, Esq.

73B The Mistress of the Buckhounds

La Grande Veneuse

Die Herrin der Jagdhunde

La Gran Maestra delle Cacce

The property of Joseph de Murietta, Esq.

73C Highland Sport

La chasse en Ecosse

Vergnügungen der Hochländer

La Caccia in Scozia

74 TIDEX, HENRY, 30 Percy-street, Bedford-square, London

The property of The Duke of Manchester

Dar-Thula—*Dar-Thula*—Dar-Thula—*Dar-Thula*

The property of Francis Fuller, Esq.

74A Christ Blessing Little Children

Le Christ bénissant les enfants

Christus segnet die kleinen Kinder

Cristo che benedice i Fanciulli

75 TILT, FREDERICK, 114 New Bond-street, London

The property of Gilbert Dickinson, Esq.

H. R. H. The Princess Mary of Teck

Portrait de S.A.R. la Princesse Marie de Teck

Ihre Königliche Hobeit die Prinzessin Mary von Teck

S.A.R. La Principessa Maria di Teck

The property of Gilbert Dickinson, Esq.

75A The Marchioness of Hastings

Portrait de la Marquise de Hastings

Die Marquise von Hastings

La Marchesa di Hastings

76 TOPHAM, F. W., Warwick-house, 86 Adelaide-road, London

The property of the Artist

A Feast Day in Connemara

Jour de fête en Connemara, Irlande

Ein Festtag in Connemara

Giorno di Festa in Connemara

77 VACHER, CHARLES, 4 The Boltons, West Brompton, London

The property of Joseph Woodman, Esq.

Salvator Rosa among the Brigands

Salvator Rosa entre les mains des brigands

Salvator Rosa unter den Räubern

Salvator Rosa fra i Briganti

78 WALKER, FREDERICK

Subject from Thackeray's 'Philip'

Sujet tiré de 'Philip,' roman par Thackeray

Eine Scene aus Thackeray's 'Philip.'

Soggetto tratto dal 'Filippo' di Thackeray

79 WALTON, FRANK, 17 Nassau-street, Middlesex-hospital, London

The property of Henry Evill, Esq.

Evening; near Dorking, Surrey

Soir; près de Dorking, comté de Surrey

Abend; nahe bei Dorking, in Surrey

Sera; presso Dorking, in Surrey

The property of Wickham Flower, Esq.

79A Medmenham on Thames

Medmenham, sur la Tamise

Medmenham, an der Themse

Medmenham, sul Tamigi

80 WARREN, ALBERT H., New-court, Temple, London

The property of the Artist

'Ave Maria'—'*Avé Maria*'

'Ave Maria'—'*Ave Maria*'

81 WARREN, EDMUND G., 29 Upper Phillimore-place, Kensington, London

The property of S. Morby, Esq.

First Notes of the Cuckoo

Le premier chant du coucou

Der erste Ruf des Kuckuks

Prime Note del Cuculo

The property of W. F. White, Esq.

81A Wood Scene—*Scène de forêt*

Waldscene—*Scena boschiva*

The property of W. F. White, Esq.

81B Cornfield—*Champ de blé*

Kornfeld—*Campo di Grano*

82 WARREN, HENRY, 24 Upper Phillimore-place, Kensington, London

The property of the Artist

Song of the Georgian Maiden (from Moore's 'Light of the Harem')

La chanson de la jeune Géorgienne ('*La Lumière du Harem*'—Moore)

Der Gesang des Georgischen Mädchens (zu Moore's 'Licht des Harems')

Il Canto della Fanciulla Georgiana (dalla '*Luce del Harem*,' di Moore)

The property of Her Majesty the Queen

82A The Great Pyramid

La Grande Pyramide

Die grosse Pyramide

La Gran Piramide

83 WEHNERT, EDWARD HENRY, 12a Park-village west, Regent's-park, London

The property of Henry Watts, Esq., F.R.S.

George Fox, preaching in a Tavern

George Fox prêchant dans un cabaret

George Fox, predigend in einem Wirthshaus

Giorgio Fox che predica in una Taverna

The property of the Artist

83A Shylock and Jessica

Shylock et Jessica (Shakspeare)

Shylock und Jessica

Shylock e Jessica

84 WEIGALL, ALFRED, 8 Clarendon-road, Kensington, London

The property of the Artist

Portrait of a Lady—*Portrait d'une dame*

Portrait einer Dame—*Ritratto di una Signora*

The property of the Artist

84A Mrs. Algernon de Horsey

Portrait de Madame A. de Horsey

Madame Algernon de Horsey

La Signora Algernon de Horsey

85 WEIR, HARRISON, 11 Lyndhurst-villas, Lyndhurst-road, Peckham, London

The property of George Gurney, Esq.

The Morning Hymn—*Hymne du matin*

Der Lobgesang am Morgen—*L'Inno mattutino*

The property of George Gurney, Esq.

85A The Noontide Song

Chanson de l'heure de midi

Der Nachmittags-Gesang

La Canzone del Mezzodi

86 WELLS, HENRY T., A.R.A., 17 Stratford-place, London

The property of the Artist

Portraits, a Family Group

Portraits de famille

Portraite, eine Familiengruppe

Ritratti, gruppo di Famiglia

The property of the Artist

86A Alice T. Wells—*Alice T. Wells*

Alice T. Wells—*Alice T. Wells*

87 WERNER, CARL, Arts Club, 17 Hanover-square, London

The property of the Artist

Interior of the Duomo di Spalatro, in Dalmatia, once the Temple of Jove

Vue intérieure du Duomo de Spalatro, en Dalmatie, jadis Temple de Jupiter

Das Innere des Domes Spalatro in Dalmatien, einstmals der Tempel Jupiters

Interno del Duomo di Spalatro in Dalmazia, già Tempio di Giove

The property of the Artist

87A Interior of the Armoury in the Castle Wartburg; Choosing a Sword

Vue intérieure de l'arsenal du château Wartburg; choisissant son épée

Das Innere des Zeughauses auf der Wartburg; die Wahl des Schwertes

Interno dell' Armeria nel Castello Wartburg; lo Scelta di una Spada

88 WHITTAKER, J. W., Ffirth-cottage, Lanrwst, North Wales

The property of H. Roberts, Esq.

Snow-storm, Llyn Idwal

Neige (pays de Galles)

Der Schneesturm, Llyn Idwal

Burrasca di Neve, Llyn Idwal

The property of H. Roberts, Esq.

88A Old Welsh Bridge; storm coming on

Vieux pont (pays de Galles); l'orage approche

Eine alte Brücke in Wales; der drohende Sturm

Antico Ponte gallese; burrasca che viene

89 WHYMPER, J. W., Town-house, Haslemere

The property of Robert Clark, Esq.

The River Tees, at Wycliffe

La Tees, à Wycliffe

Der Tees-Fluss, nahe bei Wycliffe

Il Fiume Tees, a Wycliffe

The property of George Cairns, Esq.

- 89A Hurried Loading; Hay-fields in showery Weather

Chargeant le foin à la hâte; temps pluvieux
Das beeilte Aufladen; Heumachen in Regenwetter

Fretta nel caricare; campi di fieno in tempo piovoso

- 90 WILLIS, H. BRITTAN, 6 Palace-gardens-terrace, Kensington, London

The property of R. G. McIlraith, Esq.

A Scene in the Western Highlands of Scotland
Scène des Highlands de l'ouest de l'Ecosse

Eine Scene im westlichen Hochlande Schottlands

Scena negli Altipiani occidentali della Scozia

The property of G. Redmayne, Esq.

- 90A A Harvest Scene in Sussex

Temps de la moisson, comté de Sussex

Eine Erntescene in Sussex

Scena della Messe nel Sussex

Mosaics (App. p. 2.)

Mosaïques.

Mosaiken.

Mosaici.

- 91 ALDRIDGE, W. E., South Kensington Museum, London

Spandrel executed in Minton's earthenware tesserae, after a design by the late Godfrey Sykes

Tympan exécuté en tessères de faïence de Minton, d'après un dessin par feu Godfrey Sykes

Spandrel in Minton's Tessara (einer Art Mörtel) ausgeführt nach einem Entwurf des verstorbenen Godfrey Sykes

Triangolo ad un lato semicircolato eseguito in tessera di terraglia di Minton da un disegno del fu Godfrey Sykes

- 92 COLE, MISS, The Residences, South Kensington Museum

Portrait of Gascoyne Marquess of Salisbury, executed in Minton's earthenware tesserae

Portrait de Gascoyne, Marquis de Salisbury, exécuté en tessères de faïence de Minton

Portrait von Gascoyne, Marquis von Salisbury, in Minton's Tessara ausgeführt

Ritratto di Gascoyne Marchesa di Salisbury, eseguito in tessera di terraglia di Minton

- 93 COLE, MISS; ALDRIDGE, W. E.; and COOPER, SAMUEL, South Kensington Museum, London

Fra Beato Angelico, executed in Minton's earthenware tesserae, after a design by C. W. Cope, R.A.

Fra Beato Angelico, exécuté en tessères de faïence de Minton, d'après un dessin de C. W. Cope, R.A.

Fra Beato Angelico, ausgeführt in Minton's Tessara nach einem Entwurf von C. W. Cope, R.A.

Fra Beato Angelico, eseguito in tessera o cubo di terraglia di Minton da un disegno da C. W. Cope, R.A.

- 94 HARLAND & FISHER, 33 Southampton-street, Strand, London

Phidias, executed in English glass tesserae, after a design by J. Poynter

Phidias, exécuté en tessères de verre anglais, d'après le dessin de J. Poynter

Phidias, in Glas-Tessara Ausgeführt, nach einem Entwurf von J. Poynter

Phidias, eseguito in tessera di vetro inglese da un disegno di J. Poynter

CLASS III.

Sculpture and Die-Sinking.

Sculptures et Gravures sur Médailles.

Bildhauerarbeit und Stempel-schneidekunst.

Scultura e Incisione a Conio.

(For detailed classification, see p. xiv.)

(*Voire le système de classification, p. xiv.*)

(Für detaillirte Classification, siehe Seite xiv.)

(*Vedasi il sistema di classificazione, p. xiv.*)

JUROR—MEMBRE DU JURY
PREISRICHTER—GIURATO.

A. H. Layard, Esq. M.P.

ASSOCIATE—ASSOCIÉ.

HULFSPREISRICHTER—ASSOCIATO.

W. Calder Marshall, Esq., R.A.

- 1 ADAMS, G. G., 126 Sloane-street, London

The property of the Artist

H.S.H. Prince Teck, a plaster bust

S.A.S. Le Prince Teck, buste, plâtre

Seine Durchlaucht Prinz Teck, eine Gips-Büste

S.A.S. il Principe Teck, busto in gesso

The property of the Artist

The late Viscount Palmerston, bust

Feu le Vicomte Palmerston, buste

Der verstorbene Vicomte Palmerston, Büste

Il fu Visconte Palmerston, busto

- 2 DAVIS, WILLIAM, 208 Euston-road, London

The property of the Artist

Statuette of Clymene, plaster

Statuette de Clymène, plâtre

Statuette der Clymene, Gips

Statuetta di Climene, gesso

- 3 DURANT, SUSAN, 3 Bryanston-place, Bryanston-square, London

The property of the Queen.

Medallion portraits of Members of the Royal Family, forming part of the decoration of the Wolsey Chapel

Médallions, portraits de Membres de la Famille Royale, faisant partie de la décoration de la chapelle de Wolsey

Medallion-Portraits der Mitglieder der königlichen Familie, Theile der Verzierungen der Wolsey-Capelle

Ritratti a medaglione di membri della Famiglia Reale, che fanno parte del decoramento della capella di Wolsey

The property of Madame B. Delessert

- 3A Bust of Mons. H. de T.

Bust de M. H. de T.

Büste des Herrn H. de T.

Busto del Sig. H. de T.

4 EPINAY, P. DE, Rome

The property of the Artist

Innocence, marble statue

L'Innocence, statue, marbre

Unschuld, Marmor-Statue

*L'Innocenza, statua in marmo**The property of the Artist*

4A Transteverina, marble bust

Transtéverine, buste, marbre

Transteverina, Marmor-Büste

*Trasteverina, busto in marmo**The property of the Artist*

4B Asunta, wife of Dambrosio la Ruella, brigand condemned at Rome on November 28, 1865—marble bust

Asunta, femme de Dambrosio la Ruella, brigand condamné à Rome le 28 nov. 1865—buste, marbre

Asunta, die Frau des Dambrosio la Ruella, eines am 28. November 1865 zu Rom verurtheilten Räubers—Marmor-Büste

Asunta, moglie di Dambrosio la Ruella, brigante giustiziato a Roma il 28 novembre 1865—busto in marmo

5 FOLEY, J. H., R.A., 10 Osnaburgh-street, Regent's-park, London

*The property of the Art Union of London*Caractacus, a statuette—*Caractacus, statuette*Caractacus; Statuette—*Caractaco, statuetta*

6 GAMBLE, J., South Kensington Museum, London

Figures of Davy, Newton, Watt, Bramanti, Michael Angelo, and Titian, modelled after sketches left by the late Godfrey Sykes, for bronze doors in the South Kensington Museum; models of figures for a majolica column

Davy, Newton, Watt, Bramanti, Michel-Ange, et le Titien, modèles d'après les ébauches de feu Godfrey Sykes pour portes de bronze pour le Musée de South Kensington; modèles de figures pour une colonne de majolique

Figuren von Davy, Newton, Watt, Bramanti, Michael Angelo und Titian, modellirt nach Skitzen hinterlassen von dem verstorbenen Godfrey Sykes, für Bronze-Thüren in dem South Kensington Museum; Modelle von Figuren für eine Majolica Säule

Figure di Davy, Newton, Watt, Bramante, Michelangelo, e Tiziano, modellate dai bozzetti lasciati del fu Godfrey Sykes per porte di bronzo nel Museo, South Kensington, modelli e figure per una colonna in maiolica

7 GARDIE, LOUIS, Bath, Somerset

The property of the Artist

The late Captain Speke, a bronze bust

Feu le Capitaine Speke, buste, bronze

Der verstorbene Capitain Speke; Bronzebüste

Il fu Capitano Speke, busto in bronzo

8 LAWLOR, JOHN, 101 Stanhope-street, Hampstead-road, London

The property of the Artist

The Fugitive, statue in plaster

Le Fugitif, statue, plâtre

Der Flüchtling, Gipsfigur

La Fuggitiva, statua in gesso

9 MUNRO, ALEXANDER, 6 Upper Belgrave-place, London

The property of the Artist

Boy asleep, plaster alto relief

Enfant endormi, haut relief, plâtre

Der schlafende Knabe, im Hoch-Relief in Gips

*Fanciullo dormiente, alto rilievo in gesso**The property of the Artist*

9A Joan of Arc, plaster bust

Jeanne d'Arc, buste, plâtre

Johanna d'Arc, Gips-Büste

*Giovanna d'Arco, busto in gesso**The property of the Artist*

9B Medallion of the Duchesse de Vallombrosa

La Duchesse de Vallombrosa; médaille, marbre

Medaillon der Herzogin de Vallombrosa

La Duchessa di Vallombrosa, medaglione

10 STEPHENS, EDWARD, A.R.A., 27 Upper Belgrave-place, London

The property of the Art Union of London

Mercy, a statuette

La Miséricorde, statuette

Mitleiden, eine Statuette

La Misericordia, statuetta

11 TOWNROE, REUBEN, South Kensington Museum, London

Figures of Davy, Newton, Watt, Bramanti, Michael Angelo, and Titian, modelled after sketches left by the late Godfrey Sykes, for bronze doors in the South Kensington Museum; models of figures for a majolica column

Davy, Newton, Watt, Bramanti, Michel-Ange, et le Titien, modèles d'après les ébauches de feu Godfrey Sykes pour portes de bronze pour le Musée de South Kensington; modèles de figures pour une colonne de majolique

Figuren von Davy, Newton, Watt, Bramanti, Michael Angelo, und Titian, modellirt nach Skitzen hinterlassen von dem verstorbenen Godfrey Sykes für Bronze-Thüren in dem South Kensington Museum; Modelle von Figuren für eine Majolica-Säule

Figure di Davy, Newton, Watt, Bramante, Michelangelo, e Tiziano, modellate da bozzetti lasciati dal fu Godfrey Sykes per porte di bronzo nel Museo South Kensington, modelli di figure per una colonna in maiolica

12 WESTMACOTT, J. S., 14 St. George's-road, Eccleston-square, London

The property of the Artist

Model for statue of Alexander the Great

Alexandre le Grand, statue, modèle

Modell für eine Statue Alexanders des Grossen

Modello per statua d'Alessandro il Grande

13 WYON, E. W., 19 Stanhope-street, Hampstead-road, London

The property of the Artist

William Fairbairn, Esq., D.C.L., plaster bust

from the marble in possession of W. Fairbairn, Esq.

Monsieur W. Fairbairn, D.C.L., buste, plâtre, d'après le buste en marbre qui lui appartient William Fairbairn, Esq., D.C.L., Gips-Büste nach dem Marmor im Besitz des W. Fairbairn, Esq.

Il Signor William Fairbairn, D.C.L., busto in gesso dal marmo posseduto dal Sig. W. Fairbairn

14 WOOLNER, T., 29 Welbeck-street, Cavendish-square, London

Bust in terra cotta of the late Capt. Fowke, R.E.

Feu le Capitaine Fowke, du Génie Royal, buste, terra cotta

Der verstorbene Capitän Fowke, R.E., Büste in Terra-Cotta

Il fu capitano Fowke, del genio militare, busto, terra cotta

15 WYON, J. S. & A. B., 287, Regent-street, London

Medals—Médailles—Medaillen—Medaglie

CLASS IV.

Architectural Designs and Models.

Dessins et Modèles d'Architecture.

Architectonische Entwürfe und Modelle.

Progetti e Modelli Architettonici.

(For detailed classification, see p. xiv.)

(*Voir le système de classification, p. xiv.*)

(Für detaillirte Classification, siehe Seite xiv.)

(*Vedasi il sistema di classificazione, p. xiv.*)

JUROR—MEMBRE DU JURY

PREISRICHTER—GIURATO.

James Fergusson, Esq.

ASSOCIATE—ASSOCIÉ

HÜLFSPREISRICHTER—ASSOCIATO.

Lieut.-Col. Scott, R.E.

2 BANKS & BARRY, 1 Westminster-chambers, Victoria-street, London

1 Design submitted in competition for New Assize Courts, Manchester

Dessin admis au concours pour la nouvelle Cour des Assises, à Manchester

Eingereichter Competitions-Entwurf für die neuen Gerichtsgebäude zu Manchester

Progetto sottomesso al concorso delle nuove Corti delle Assise a Manchester

View of the new buildings forming the 'Piazza dello Statuto,' Turin, now in course of erection

Vue des nouveaux bâtiments formant la 'Piazza dello Statuto,' à Turin, actuellement en construction

Ansicht der neuen Gebäude, die die 'Piazza dello Statuto' zu Turin bilden, gegenwärtig im Bau begriffen

Veduta dei nuovi edifizi formanti la 'Piazza dello Statuto' ora in costruzione a Torino

3 BARRY, CHARLES, 1 Westminster-chambers, Victoria-street, Westminster

3 View of the exterior of a design for the Memorial to the late Prince Consort, proposed to be erected in Hyde-park

Vue de l'extérieur d'un dessin projeté pour le Monument élevé à la mémoire de feu le Prince Albert, dans Hyde-park

Ansicht der Aussenseite eines Entwurfes für das Denkmal des verstorbenen Prinzgemahls, das im Hyde-park errichtet werden soll

Veduta esterna di un progetto pel Monumento al fu Principe Consorte da erigersi in Hyde-park

4 View of the interior of same

Intérieur de ce monument

Ansicht des Innern desselben

Veduta interna del medesimo

4 BARRY, EDWARD M., A.R.A., 1 Old Palace-yard, Westminster

5 Crypt of St. Stephen's, Westminster (restored)

Crypte de St. Étienne, à Westminster (restaurée)

Die St. Stephens-Grufte zu Westminster (restaurirt)

Cripta della chiesa di Sto. Stefano a Westminster (restaurata)

6 Schools for the parish of St. Giles's, London

Bâtiments d'Écoles pour la paroisse de St. Giles, à Londres

Schulen für das Kirchspiel von St. Giles in London

Scuole della parrocchia di S. Giles a Londra

7 Hotel, Cannon-street, London

Hôtel, Cannon-street, à Londres

Hotel, in Cannon-street, zu London

Hôtel, Cannon-street, Londra

5 BRANDON, DAVID, F.S.A., 24 Berkeley-square, London

8 Hemsted-house, Kent

Hemsted-house, comté de Kent

Hemsted-house, in Kent

Hemsted House, Kent

9 Chilham Castle, Kent

Château de Chilham, comté de Kent

Schloss Chilham, in Kent

Chilham Castle, Kent

10 Taverham Hall, Norfolk

Taverham Hall, comté de Norfolk

Taverham Hall, in Norfolk

Taverham Hall, Norfolk

6 BRODERICK, CUTHBERT, 14 Buckingham-street, Strand, London

11 View of Town Hall, Leeds

Hôtel de Ville, à Leeds

Ansicht des Rathhauses zu Leeds

Veduta del Palazzo Comunale, Leeds

7 BURGESS, WILLIAM, 15 Buckingham-street, Strand, London

12 View of the interior of east end of Waltham Abbey

Vue de l'intérieur de l'Abbaye de Waltham (partie Est)

Ansicht des Innern des östlichen Endes der Abtei zu Waltham

- Veduta interna dell'estremità orientale della Badia di Waltham*
- 13 Guardrobe at Gayhurst
Garderobe à Gayhurst
Garderobe zu Gayhurst
Guardaroba a Gayhurst
- 8 CHANCELLOR, FREDERIC, Pinner's Hall, Old Broad-street, London
- 14 White Hart Inn, Chelmsford, Essex
Auberge White Hart, à Chelmsford, comté d'Essex
Gasthaus zum Weissen Hirsch, zu Chelmsford, in Essex
Albergo del Cervo Bianco a Chelmsford, Essex
- 9 CLARKE, GEORGE SOMERS, 20 Cockspur-street, London
- 15 A printing establishment in Smithfield, London (now taken down)
Imprimerie à Smithfield, Londres (récemment démolie)
Eine Buchdruckerei zu Smithfield, in London (jetzt abgebrochen)
Stabilimento tipografico in Smithfield, Londra (ora demolito)
- 16 Interior of chapel of the Merchant-Seamen's Orphan Asylum, near London
Vue de l'intérieur de l'Eglise de l'Asile pour les Orphelins des Marins de bâtiments de Commerce (près de Londres)
Das Innere der Capelle im Waisenhaus der Handelsmatrosen, bei London
Interno della Cappella dell'orfanotrofio dei Marinari mercantili
- 10 CLARKE, JOSEPH, F.S.A., 13 Stratford-place, Oxford-street, London
- 17 View of Church at Galle, Ceylon
Vue de l'Eglise à Galle, Ile de Ceylon
Ansicht der Kirche zu Galle, in Ceylon
Veduta di chiesa a Galle, Ceylon
- 18 View of Church at Heywood, Lancashire
Vue de l'Eglise à Heywood, comté de Lancaster
Ansicht der Kirche zu Heywood, in Lancashire
Veduta di chiesa a Heywood, Lancashire
- 11 COCKERELL, CHARLES ROBERT, R.A. (the late, Professor of Architecture at the Royal Academy, London)
- 19 Sculpture in pediment of St. George's Hall, Liverpool
Fronton sculpté de la Salle St. George, à Liverpool
Sculptur im Thürgiebel der St. George's-Halle zu Liverpool
Scultura nel frontone dell'Aula di S. Giorgio a Liverpool
- 12 COCKERELL, FREDERICK PEPYS, Carlton-chambers, 8 Regent-street, London
- 20 View of Freemasons' Hall, London
Vue de la Salle des Francs-maçons, à Londres
Ansicht der Freimaurer-Halle zu London
Veduta dell'Aula dei Liberi Muratori a Londra
- 13 COLLMAN, LEONARD W., 53 George-street, Portman-square, London
- 21 Coloured decoration of Assyrian Court at Crystal Palace, Sydenham—(architecture by James Fergusson, F.R.S.)
- Décorations murales de la Salle Assyrienne au Palais de Cristal, à Sydenham*
Gemalte Decoration im Assyrischen Hofe des Crystallpalastes zu Sydenham—(die Architectur ist von James Fergusson, F.R.S.)
Decoramento colorato del compartimento assiro al Palazzo di Cristallo a Sydenham—(architettura di J. Fergusson, F.R.S.)
- 14 DONALDSON, THOMAS LEVERTON, Ph.D., late Professor of Architecture at University College, London), 21 Upper Bedford-place, Russell-square, London
- 22 View of exterior of a memorial to the Prince Consort, in Hyde-park
Vue de l'extérieur d'un monument à la mémoire du Prince Albert, dans Hyde-park
Ansicht der Aussenseite des Denkmals des Prinz-Gemahls im Hyde-park
Veduta esterna del Monumento al Principe Consorte in Hyde-park
- 23 View of interior of same
Intérieur de ce monument
Innere Ansicht desselben
Veduta interna del medesimo
- 15 EDIS, ROBERT W., 4 Osnaburgh-terrace, Regent's-park, London
- 24 Warehouse in Southwark-street, London
Magasin, Southwark-street, à Londres
Waarenlager in Southwark-street, zu London
Magazzino in Southwark-street, Londra
- 16 FERGUSSON, JAMES, F.R.S., 20 Langham-place, London
- 25 Design for Albert Memorial, Hyde-park, London
Projet de monument à la mémoire du Prince Albert, dans Hyde-park, à Londres
Entwurf für das Albert-Denkmal im Hyde-Park, zu London
Progetto pel Monumento Alberto, Hyde-park, Londra
- 17 FERREY, BENJAMIN, F.S.A., 1 Trinity-place, Charing-cross, London
- 26 Clandeboye, Belfast, Ireland, the seat of Lord Dufferin, G.C.B.
Clandeboy, à Belfast, Irlande, la résidence de Lord Dufferin
Clandeboye, zu Belfast, in Irland, der Wohnsitz des Lord Dufferin, G.C.B.
Clandeboy, Belfast, Irlanda, residenza di Lord Dufferin, G.C.B.
- 18 FOWKE, CAPTAIN FRANCIS, R.E. (the late)
- 27 Perspective view of Design for New Museum, South Kensington, London
Vue perspective du dessin pour le Nouveau Musée, à South Kensington
Eine perspectivische Ansicht des Entwurfes für das neue Museum in South-Kensington
Veduta prospettiva d'un progetto di Nuovo Museo, South Kensington
- 28 Elevation and sections of the same
Élévation; coupes
Aufriss und Durchschnitt desselben
Elevazione e profili del medesimo

29 Elevation: design for completion of the Exhibition of 1862, Cromwell-road front
Elevation: projet pour l'achèvement du Palais de l'Exposition de 1862, façade sur Cromwell-road

Aufriss: Entwurf für die Vollendung der Ausstellung von 1862, die Façade von der Cromwell-road

Elevazione: progetto per complemento dell'Esposizione del 1862, facciata sul Cromwell-road

19 GIBSON, JOHN, 13 Great Queen-street, Westminster, s.w.

30 View of the exterior of the National Provincial Bank of England, London

Vue de l'extérieur de la Banque Nationale Provinciale d'Angleterre, à Londres

Ansicht des Aussenseite der 'National Provincial Bank of England' zu London

Veduta dell'esterno della Banca Nazionale Provinciale d'Inghilterra, a Londra

20 GILES, J., 20 Craven-street, Charing-cross, London

31 Langham Hotel, Portland-place, London

Hôtel Langham, Portland-place, à Londres

Das Hotel Langham, Portland-place, London

Langham Hotel, Portland-place, a Londra

21A GOODWIN, ALBERT, Boxley-road, Maidstone

The property of the Artist

32 A Study of Colour—*Étude de couleur*

Farbenstudienzeichnung—*Studio di colore*

21 HARDWICK, PHILIP CHARLES, F.S.A., 21 Cavendish-square, London

33 View of interior of Lincoln's-inn-hall, London

Vue de l'intérieur de la Salle de Lincoln's-inn, à Londres

Ansicht des Innern von Lincoln's-inn-hall, zu London

Veduta interna dell'Aula di Lincoln's Inn

34 View of interior of Town Hall, Durham

Vue de l'intérieur de l'Hôtel de Ville, à Durham

Ansicht des Innern des Rathhauses zu Durham

Veduta interna del Palazzo Comunale, Durham

35 Detail of exterior of Adare House, Ireland

Détails de l'extérieur de Adare House, en Irlande

Detail der Aussenseite von Adare House in Irland

Dettaglio dell'esterno del Palazzo Adare, Irlanda

22 HAYWARD, CHARLES FORSTER, F.S.A., 20 Montague-street, Russell-square, London

36 Duke of Cornwall Hotel, Plymouth

Hôtel 'Duc de Cornouailles,' à Plymouth

Hotel 'Duke of Cornwall' zu Plymouth

Locanda detta del Duca di Cornwall, a Plymouth

23 HAYWARD, CHARLES FORSTER, F.S.A., 20, Montague-street, Russell-square, London;

and DAVIS, H. D., 32, Moorgate-street, London

37 Queen's Hotel, Aberystwith

Hôtel de la Reine, à Aberystwith

Queen's Hotel zu Aberystwith

Locanda della Regina, Aberystwith

24 HOWELL, C. H., 3 Lancaster-place, Strand, London

38 Oakley House, Merstham, Surrey

Oakley House, à Merstham, comté de Surrey

Oakley House, zu Merstham, in Surrey

Palazzo Oakley, Merstham, Surrey

25 T'ANSON, EDWARD, 7A Laurence Pointney-hill, London

39 View of Royal Exchange-bgs., London

Vue des bâtiments de la Bourse Royale

Ansicht von Royal Exchange-buildings

Veduta dell'edifizio della Borsa Reale

40 View of Colonial-chambers, Fench.-st.

Vue de la Cité Coloniale, Fenchurch-street, Londres

Ansicht von Colonial-chambers, in Fenchurch-street, zu London

Veduta dell'edifizio detto Le Camere Coloniali, Fenchurch-street, Londra

41 View of No. 80 Lombard-street

Vue du No. 80 Lombard-street, à Londres

Ansicht von No. 80 Lombard-street

Veduta del No. 80 Lombard-street

42 View of Argus Life Office, Pall Mall

Vue des Bureaux de la Compagnie d'assurances Argus, Pall Mall, à Londres

Ansicht der Bureaux der Argus-Lebens-Versicherung-Gesellschaft, in Pall Mall

Veduta dell'Ufficio di Assicurazione l'Argus, Pall Mall, Londra

43 View of the Hop Planters' Offices and Warehouse, Southwark-street, London

Vue des bureaux et magasins des cultivateurs du houblon, Southwark-street, à Londres

Ansicht der Bureaux und Niederlage der Hopfenpflanzer, in Southwark-street, zu London

Veduta degli Uffici dei Piantatori dei Luppoli, Southwark-street, Londra

44 View of No. 83 Lombard-street, London

Vue du No. 83 Lombard-street, à Londres

Ansicht von No. 83 Lombard-street, zu London

Veduta del No. 83 Lombard-street, Londra

26 JAMES, JOSEPH, 2 Circus-place, Finsbury-circus, London

45 View of Springhill College, Birmingham

Vue du Collège de Springhill, à Birmingham

Ansicht des Springhill-Collegiums, zu Birmingham

Veduta del Collegio di Springhill, Birmingham

27 JONES, HORACE, City Architect, Guildhall, London

46 View of the interior of Guildhall, London (restored)

Vue de l'intérieur du Guildhall, à Londres (restauration)

Ansicht des Innern der Guildhall zu London (restaurirt)

Veduta dell'interno del Guildhall (Palazzo Comunale) Londra (restaurato)

In 1 frame

In 1 frame

- 27A JONES, OWEN, 9 Argyle-place, Regent-street, London
- 47 Interior of Messrs. Osler's Warehouse
Intérieur du magasin de MM. Osler
Das Innere der Niederlagen der Herren Osler
Veduta interiore del magazzino dei Signori Osler
- 28 KEELING, E. BASSETT, 1 Verulam-buildings, Gray's-inn, London
- 48 View of Church at Killingworth
Vue de l'Eglise à Killingworth
Ansicht der Kirche zu Killingworth
Veduta della Chiesa a Killingworth
- 29 LAMB, E. B., 3 Hinde-street, Manchester-square, London
- 49 North-east view of Aldwork Manor House
Vue (nord-est) de la Maison Seigneuriale de Aldwork
Nordöstliche Ansicht des Herrenhauses zu Aldwork
Veduta nord-est del Palazzo, Aldwork
- 50 View of Town Hall, Eye, Suffolk
Vue de l'Hôtel de Ville, à Eye, comté de Suffolk
Ansicht des Rathhauses zu Eye, in Suffolk
Veduta del Palazzo Comunale di Eye
- 30 LEWIS, PROFESSOR THOMAS HAYTER, F.S.A., 9 John-street, Adelphi, London
- 51 Memorial to the Officers of the Army Medical Department who fell in the Crimea: erected at Netley
Monument élevé, à Netley, à la mémoire des officiers du Département Médical de l'armée qui succombèrent dans la Crimée
Denkmal für die Militär-Wundärzte, die in der Krim fielen, errichtet zu Netley
Monumento eretto a Netley agli Uffiziali del Dipartimento Medico dell' Armata che caddero nella Crimea
- 31 LYNN, WILLIAM H., Belfast, Ireland
- 52 Houses of Parliament and Government Offices, Sydney, New South Wales (*Design selected for execution, and to which the first premium was awarded, International Competition, November 9, 1861*)
Chambres du Parlement et Bureaux de l'Administration, à Sydney, Nouvelle Galles du Sud (Dessin qui a remporté le premier prix au concours international du 9 novembre 1861, et qui a été choisi pour exécution)
Die Parlaments- und Regierungs-Gebäude zu Sydney in Neu-Süd-Wales (der Entwurf wurde für die Ausführung gewählt und erhielt den ersten Preis in der internationalen Competition am 9. November 1861)
Edifici del Parlamento ed Uffici Governativi a Sydney, New South Wales (progetto scelto per esecuzione ed al quale fu aggiudicato il primo premio, concorso internazionale 9 novembre 1861)
- 32 MASEY, P. E., 61 Mornington-road, London
- 53 Design for a country house
Projet de maison de campagne
Entwurf für ein Landhaus
Progetto per una villa
- 33 NORTON, JOHN, 24 Old Bond-street, London
- 54 Tynestefield, Somersetshire
Tynestefield, comté de Somerset
Tynestefield, in Somersetshire
Tynestefield, Somersetshire
- 34 PEARSON, JOHN L., F.S.A., 22 Harley-street, London
- 55 View of St. Peter's Church, Vauxhall, London
Église St.-Pierre, à Vauxhall (Londres)
Ansicht der St. Peterskirche zu Vauxhall, London
Veduta della Chiesa di S. Pietro, Vauxhall, Londra
- 35 PENNETHORNE, JAMES, 7 Whitehall-yard, London
- 56 View of a design for the Prince Consort Memorial, proposed to be erected in Hyde-park, London
Dessin pour le Monument projeté dans Hyde-park, à Londres, à la mémoire du Prince Albert
Ansicht des Denkmals des Prinzgemahls, das im Hyde-park zu London errichtet werden soll
Veduta di progetto pel Monumento del Principe Consorte da erigersi in Hyde-park, Londra
- 36 PRICHARD, J., Llandaff
- 58 Design for a mansion for Don Señor Manuel M. Gonzalez at Jerez de la Frontera, Spain
Dessin de l'hôtel de Don Señor Manuel M. Gonzalez, à Jerez de la Frontera, en Espagne
Entwurf eines Wohnhauses für Don Señor Manuel M. Gonzalez zu Jerez de la Frontera, in Spanien
Progetto di palazzo per Don Manuel M. Gonzales a Jerez de la Frontera in Spagna
- 37 REDGRAVE, GILBERT, South Kensington Museum, London
- 59 Architectural study
Étude d'architecture
Architectonische Studienzeichnung
Studio architettonico
- 38 RIDGE, ALFRED M., 26 Clifton-road, Lower Clapton, London
- 60 Design for a Hall of Science and Art (*to which the Gold Medal of the Royal Academy was awarded, December 9, 1865*)
Dessin pour une Salle de Science et d'Art (Médaille d'or de l'Académie Royale, décernée le 9 décembre 1865)
Entwurf eines Gebäudes für Wissenschaften und Kunst (erhielt die goldene Medaille der königlichen Academie am 9. December 1865)
Progetto per un' Aula di Scienze e d'Arti (a cui fu aggiudicata la Medaglia d'oro dell'Accademia Reale il 9 dicembre 1865)
- 39 SCOTT, GEORGE GILBERT, R.A., F.S.A., 31 Spring-gardens, London. (Appendix, p. 256)
- 61 View of the Prince Consort Memorial, now in course of erection in Hyde-park, London

- Vue du monument à la mémoire du Prince Albert, actuellement en construction dans Hyde-park, à Londres*
Ansicht des Denkmals des Prinzgemahls, das im Hyde-Park zu London errichtet werden soll
Veduta del Monumento del Principe Consorte ora in costruzione in Hyde-park, a Londra
- 39A SEDDON, J. P., 12 Park-street, Westminster, London
- 61A Study for street architecture
Étude de façade sur les rues
Studienzeichnung für Strassen-Architectur
Studio pell' architettura stradale
- 40 SLATER, WILLIAM, Carlton-chambers, 4 Regent-street, London
- 62 View of the interior of Sherborne Minster, Dorset (restored)
Vue de l'intérieur de l'Église-Cathédrale de Sherborne, comté de Dorset (restauré)
Ansicht des Innern des Münsters zu Sherborne, in Dorsetshire (restaurirt)
Veduta interna del Sherborne Minster, Dorset (restaurato)
- 63 Delamore House, South Devon
Delamore House, comté de Devon (Sud)
Delamore House, in Süd-Devonshire
Palazzo Delamore, Sud Devon
- 64 View of the interior of Church, Burnt-island
Vue de l'intérieur de l'Eglise, à Burnt-island, Écosse
Ansicht des Innern der Kirche, Burnt-island
Veduta interna di Chiesa, Burnt-island
- 41 SLATER, WILLIAM, and CARPENTER, R. HERBERT, Carlton-chambers, 4 Regent-street, London
- 65 View of St. John's Chapel, Hurstpierpoint
Vue de la Chapelle St.-Jean, à Hurstpierpoint
Ansicht der St. John's-Capelle, zu Hurstpierpoint
Veduta della Cappella di S. Giovanni, a Hurstpierpoint
- 42 SMITH, THOMAS ROGER, 57 Strand, London
- 66 European General Hospital, Bombay
Hôpital Général Européen, à Bombay
Das allgemeine Europäische Hospital zu Bombay
Spedale Generale Europeo, Bombay
- 43 SMITH, THOMAS ROGER, 57 Strand, London, and TRUBSHAW, JAMES, Bombay
- 67 View of the exterior of the building designed for the Bombay International Exhibition
Vue de l'extérieur du bâtiment destiné à l'Exposition Internationale de Bombay
Ansicht der Aussenseite des Gebäudes, entworfen für die internationale Ausstellung zu Bombay
Veduta esterna dell' edificio progettato pell' Esposizione Internazionale di Bombay
- 68 View of the interior of same
Vue de l'intérieur de ce bâtiment
Ansicht des Innern derselben
Veduta interna del medesimo
- 44 SORBY, THOMAS CHARLES, 15 Bedford-row, London
- 69 Town Hall, Bromley
Hôtel de Ville, à Bromley
Rathhaus zu Bromley
Palazzo Comunale, Bromley
- 45 SPIERS, RICHARD PHÉNÉ, 14 St. Giles's-street, Oxford
- 70 Design for a staircase to a royal palace (to which the Gold Medal of the Royal Academy was awarded in 1863)
Dessin de grand escalier de palais (médaille d'or de l'Académie Royale, décernée en 1863)
Entwurf einer Treppe für einen königlichen Palast (dem die goldene Medaille der königlichen Academie in 1863 zuerkannt wurde)
Progetto di scala per un Palazzo Reale (a cui fu aggiudicata la Medaglia d' oro dell' Accademia Reale nel 1863)
- 46 ST. AUBYN, JAMES P., Lamb's-buildings, Temple, London
- 71 All Saints' Church, Reading
Eglise de la Toussaint, à Reading
Aller-Heiligen-Kirche zu Reading
Chiesa d' Ognisanti, Reading
- 47 STREET, GEORGE EDMUND, A.R.A., F.S.A., 51 Russell-square, London
- 72 View of the interior of St. James the Less, Garden-street, Westminster
Vue de l'intérieur de l'Église St.-Jacques-Minor, Garden Street, Westminster, à Londres
Ansicht des Innern von St. James-the-Less (Kirche), in Garden-street, zu Westminster
Veduta interna della Chiesa di S. Giacomo Minore, Garden-street, Westminster
- 73 View of the interior of St. John's Church, Torquay, Devon
Vue de l'intérieur de l'Église St.-Jean, à Torquay, comté de Devon
Ansicht des Innern der St. John's-Kirche zu Torquay, in Devonshire
Veduta interna della Chiesa di S. Giovanni a Torquay, Devon
- 74 View of the interior of St. John's Church, Clifton
Vue de l'intérieur de l'Église St.-Jean, à Clifton
Ansicht des Innern der St. John's-Kirche zu Clifton
Veduta interna della Chiesa di S. Giovanni, a Clifton
- 48 SYKES, GODFREY (the late), South Kensington Museum, London
- 75 Designs for the decoration of the arcades in the Royal Horticultural Gardens
Dessins pour la décoration des Arcades du Jardin Royal d'Horticulture
Entwürfe für die Decoration der Arcaden (Bogengänge) in den Königlichen Horticultur-Gärten
Progetti pella decorazione delle arcate nei Reali Giardini d' Orticoltura

49 TOWNROE, R., South Kensington Museum, London

76 Architectural studies
Études d'architecture
Architectonische Studienzeichnungen
Studi architettionici

50 TRUBSHAW, JAMES, Bombay

77 Elphinstone College, Bombay
Collège Elphinstone, à Bombay
Das Elphinstone-Collegium zu Bombay
Collegio Elphinstone, a Bombay

51 VERITY, THOMAS, South Kensington Museum, London

78 Architectural study
Étude d'architecture
Architectonische Studienzeichnung
Studio architettionico

52 WARING, J. B., 2 Liddington-place, Ampt-hill-square, London

79 Design for National Institute of Art and Science, adapted for the site of Burlington House, Piccadilly, London

Projet d'Institution Nationale de Science et d'Art, approprié à l'assiette de Burlington House, à Londres

Entwurf für das National-Institut der Künste und Wissenschaften, bearbeitet für den Bau im Burlington House, Piccadilly, London

Progetto di un Istituto Nazionale d'Arti e Scienze adattato al sito del Palazzo Burlington in Piccadilly, Londra

53 WATERHOUSE, ALFRED, 8 New Cavendish-street, Cavendish-square, London

80 View of the exterior of Manchester Assize Courts

Vue de l'extérieur de la Cour des Assises, à Manchester

Ansicht der Aussenseite der Manchester Gerichtshöfe

Veduta esterna delle Corti d'Assise di Manchester

81 View of the interior of same

Vue de l'intérieur

Ansicht des Innern derselben

Veduta interna delle medesime

54 WATSON, THOS. H., 9 Nottingham-place, Marylebone-road, London

82 Design for an asylum for twenty-five pensioners, with warden's residence, &c. (to which the Soane Medallion of the Royal Institute of British Architects was awarded, March 1864)

Dessin d'un asile pour vingt-cinq pensionnaires, avec la demeure du directeur (Médaille Soane de l'Institution Royale des Architectes Britanniques, décernée 1864)

Entwurf für ein Asylum (Zufluchtsort) von fünf und zwanzig Pensionären mit dem Hause für den Vorsteher etc. (erhielt die Soane-Medaille von dem Königlichen Institut der Britischen Architekten im März 1864)

Progetto di asilo per 25 invalidi, con residenza pel direttore, ecc. (a cui fu aggiudicato il Medaglione Soane del Reale Istituto degli Architetti Britannici, nel marzo 1864)

55 WHITE, WILLIAM, F.S.A., 30A Wimpole-street, London

83 St. Saviour's Church, Aberdeen-park, High-bury, London

Église du St.-Sauveur, Aberdeen-park, High-bury, à Londres

Die St. Saviour's-Kirche, Aberdeen-park, zu Highbury, in London

Chiesa di S. Salvatore, Aberdeen-park, High-bury, Londra

57 WYATT, M. DIGBY, F.S.A., 37 Tavistock-place, London

85 Oriel window, Compton-Wynniatt

Écil de boeuf, à Compton-Wynniatt

Gallerie-Fenster zu Compton-Wynniatt

Finestra circolare a Compton-Wynniatt

86 Quadrangle of the new India Office, Downing-street, London

Cour intérieure des nouveaux bureaux de l'Administration des Indes, Downing-street, à Londres

Innerer Hof des neuen Indischen Ministeriums, in Downing-street, zu London

Cortile quadrangolare del nuovo Ministero, delle Indie, Downing-street, London

87 View of a House in Grafton-street, Dublin

Maison à Dublin (Grafton-street)

Ansicht eines Hauses in Grafton-street, zu Dublin

Veduta di una casa in Grafton-street, in Dublino

58 WYATT, THOMAS HENRY, 77 Great Russell-street, Bloomsbury, London

88 Orchard Leigh—Orchard Leigh—Orchard Leigh

View of the interior of the Exchange, Liverpool

Vue de l'intérieur de la Bourse, à Liverpool

Ansicht des Innern der Liverpooler Börse

Veduta interna della Borsa, Liverpool

Photographs of Architectural Designs and Models.

Epreuves Photographiques de Dessins et Modèles d'Architecture.

Photographien von architectonischen Entwürfen und Modellen.

Fotografie e Progetti e Modelli Architettionici.

58A ABRAHAMS, H., 4 Serle-street, Lincoln's-inn, London

89 Design for New Law Courts, London

Projet du Nouveau Palais de Justice, à Londres

Entwurf des neuen Justiz-Palastes zu London

Progetto del nuovo Palazzo della Giustizia di Londra

- 58B BANKS & BARRY**, Westminster-chambers, Victoria-street, London.
- 90** Design for New National Gallery (two views)
Projet de la nouvelle Galerie Nationale (deux vues)
 Entwurf der neuen National-Gallerie (zwei Ansichten)
Progetto della nuova Galleria Nazionale (due vedute)
- 58C BARRY, E. M., A.R.A.**, 1 Old Palace-yard, London
- 91** Design for New National Gallery; interior and plan
Projet de la nouvelle Galerie Nationale; vue intérieure et plan
 Entwurf der neuen National-Gallerie; innere Ansicht und Plan
Progetto della Nuova Galleria Nazionale; veduta interna e piano
- 92** Design for New Palace of Justice, London; interior and plan
Projet du nouveau Palais de Justice, à Londres; vue intérieure et plan
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- 72 SMITH, THOMAS ROGER, 57 Strand, London
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- 72A STREET, G. E., A.R.A., 51 Russell-square, London
162 Design for New National Gallery, London
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- 74 WATERHOUSE, ALFRED, 8 New Cavendish-street, Portland-place, London
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- 166 Details of the Assize Courts, Manchester
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- 75 WHITE, WILLIAM, F.S.A., 30A Wimpole-street, London
167 Masbro' Church, Rotherham
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- 168 Northchurch Schools, Berkhamstead
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- 169 St. Saviour's Church, Aberdeen-park, Highbury, London
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- 170 All Saints' Church, Kensington
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Chiesa d'Ognisanti, Kensington
- 75A WYATT, M. DIGBY, F.S.A., 37 Tavistock-place, London
171 Design for New National Gallery
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76 CLARKE, GEORGE SOMERS, 20 Cockspur-street, London

172 Model of one bay, New Auction Mart, London

Modèle d'une travée de la nouvelle Salle de Vente aux enchères à Londres

Modell eines Bogenfensters des neuen Auctionsmarktes zu London

Modello d'una sezione, nuove Sale di Vendita all'asta, Londra

173 Model of principal entrance-door of same

Modèle de l'entrée principale de la salle

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77 SCOTT, GEORGE GILBERT, R.A., F.S.A., 20 Spring-gardens, London (Appendix, p. 256)

174 Model of the Prince Consort's Memorial
Modèle du Monument élevé à la mémoire du Prince Albert

Modell des Prinzgemahl-Denkmal's

Modello del Monumento del Principe Consorte

CLASS V.

Engraving and Lithography.

Gravures et Lithographies.

Gestochene und lithographirte Bilder.

Incisione e Litografia.

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(*Voir le système de classification*, p. xiv.)

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(*Vedasi il sistema di Classificazione*, p. xiv.)

JURORS—MEMBRES DU JURY
PREISRICHTER—GIURATI.

R. J. Lane, Esq., A.E.R.A.

F. Seymour Haden, Esq.

ASSOCIATE—ASSOCIÉ
HULFSPREISRICHTER—ASSOCIATO

Julian Marshall, Esq.

1 ATKINSON, THOMAS LEWIS, Abbey-villas, Hill-road, St. John's-wood, London

The property of the Artist

The Black Brunswicker, after J. E. Millais, R.A.

Le soldat de la légion de Brunswick

Der schwarze Braunschweiger

Il Black Brunswicker

The property of the Artist

1A Home and its Treasures

Le chez-soi et ses trésors

Die Heimath und ihre Schätze

A Casa propria, e i suoi Tesori

2 BARLOW, THOMAS O., Auburn-lodge, Victoria-road, Kensington, London

The property of the Artist

The House of Commons, 1860, after John Phillip, R.A.

Chambre des Communes, 1860

Das Haus der Gemeinen, 1860

Camera dei Deputati, 1860

The property of the Artist

2A Sisters of Mercy, after Henriette Browne

Sœurs de charité

Die Schwestern der Barmherzigkeit

Le Suore di Carità

The property of the Artist

2B Portrait of Augustus Egg, R.A., after John Phillip, R.A.

Portrait de M. Augustus Egg, R.A.

Portrait von August Egg, R.A.

Ritratto di Augusto Egg, R.A.

The property of the Artist

2C Sir Isaac Newton, after Sir G. Kneller

Portrait de Sir Isaac Newton

Sir Isaac Newton—Sir Isaac Newton

3 CHANT, JAMES JOHN, 36 Hildrop-crescent, Camden-road-villas, London

The property of Messrs. Henry Graves

The Plough, after W. C. T. Dobson, A.R.A.

La charrue—Der Pflug—L'Aratro

The property of Messrs. Henry Graves

3A Mamma's Birthday, after W. C. T. Dobson, A.R.A.

La fête de maman—Mamma's Geburtstag

Il Giorno natalizio della Mamma

4 COUSINS, SAMUEL, R.A.

The property of the Artist

Louis XVI. and Family in the Temple, after E. M. Ward, R.A.

Louis XVI et sa famille au Temple

Louis XVI. und seine Familie im Tempel

Luigi XVI e Famiglia nel Tempio

The property of the Artist

4A A Midsummer Night's Dream, after Sir Edwin Landseer, R.A.

Le Rêve d'une nuit d'été

Ein Sommernachts-Traum

Il Sogno della Notte di Mezza Estate

The property of the Artist

4B From Dawn to Sunset, after T. Faed, R.A.

De l'aurore au coucher du soleil

Von Morgens bis Abends

Dall Alba al Tramonto

The property of the Artist

4C The Order of Release, after J. E. Millais, R.A.

L'ordre d'élargissement

Der Entlassungsschein

L'Ordine di Liberazione

The property of Messrs. Graves

4D 'Saved,' after Sir Edwin Landseer, R.A.

'Sauvé!'—'Gerettet!'—'Salvato!'

The property of Messrs. Graves

4E The Maid and the Magpie, after Sir Edwin Landseer, R.A.

La jeune fille et la pie

Das Mädchen und die Elster

La Fanciulla e la Gazza ladra

5 CUFF, R. PARMINTER, 18 Holford-square, Pentonville, London

The property of the Artist

The Victoria Tower, Westminster

La tour Victoria, à Westminster

Der Victoria-Thurm zu Westminster

La Torre Vittoria, Westminster

- 6 DOO, GEORGE T., R.A., Historical Engraver in Ordinary to the Queen, Great Stanmore, Middlesex

The property of the Artist

The Resurrection of Lazarus, after Sebastian del Piombo

La résurrection de Lazare

Die Auferweckung des Lazarus

La Resurrezione di Lazzaro

The property of the Artist

- 6A St. Augustine and St. Monica, after Ary Scheffer

St. Augustin et Ste. Monique

St. Augustin und St. Monica

S. Agostino e Sta. Monica

- 7 GELLER, W. O., 4 Stanhope-place, Mornington-crescent, London

The property of the Artist

Benjamin Franklin at the Court of France in 1786, after Baron Jolly

Benjamin Franklin à la cour de France, 1786

Benjamin Franklin am Hofe zu Frankreich in 1786

Beniamino Franklin alla Corte di Francia nel 1786

- 8 GRAVES, ROBERT, A.R.A., 20 Grove-terrace, Highgate-road, London

The property of the Artist

Portrait of Hon. Mrs. Graham, after Gainsborough, R.A.

Portrait de l'Honorable Madame Graham

Portrait der ehrenwerthen Madame Graham

Ritratto dell' Onorevole Signora Graham

The property of the Artist

- 8A Cromwell Resolving to Refuse the Crown, after C. Lucy

Cromwell prenant la résolution de refuser la couronne

Cromwell verweigert die Krone

Cromwell che risolve di ricusar la Corona

The property of the Artist

- 8B 'La Vierge au Miroir,' after Murillo

'La vierge au miroir'

'La Vierge au Miroir'

'La Vergine allo Specchio'

The property of the Artist

- 8C The Good Shepherd, after Murillo

Le bon pasteur

Der gute Hirt

Il Buon Pastore

- 9 GRUNER, L.

The property of the Art Union of London

Specimens of illustrations to the 'Story of the Norman Conquest,' after D. Maclise, R.A.

Spécimens des illustrations de 'l'Histoire de la Conquête des Normands'

Proben der Illustrationen zur Geschichte der Normannischen Eroberung, nach D. Maclise, R.A.

Saggi di Illustrazioni alla 'Storia della Conquista Normanna'

- 10 HOLL, FRANCIS, 40 Gloucester-road, Regent's-park, London

The property of Messrs. Graves

The Railway Station, after W. P. Frith, R.A.

La gare de chemin de fer

Die Eisenbahn-Station

La Stazione ferroviaria

- 11 JOUBERT, FERDINAND, 36 Porchester-terrace, London

The property of the Artist

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- 12 LANDSEER, THOMAS, Cunningham-place, St. John's-wood, London

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The property of Messrs. Graves

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- 14 LEWIS, CHARLES G., 53 Charlotte-street, Portland-place, London

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The property of the Artist

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- 19 SIMMONS, WILLIAM H., 247 Hampstead-road, London
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- 20 STEPHENSON, JAMES, 25 Dartmouth-park-road, Kentish Town, London
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- 21 STOCKS, LUMB, A.R.A., 9 Richmond-villas, Seven-sisters'-road, London
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- 24 DALZIEL BROTHERS, 10 High-street, Camden-town, London
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- 25 EVANS, EDMUND, Raquet-court, Fleet-street, London
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- 26 GREEN, WILLIAM THOMAS, 27 Albert-street, Mornington-crescent, London
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- 27 HARRAL, HORACE, 4 Palsgrave-place, Temple Bar, London

The property of the Artist

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 Holzschnitte
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28 LINTON, W. J., 85 Hatton-garden, London

The property of the Science & Art Department
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28A MEASOM, WILLIAM, 5 Grafton-villas, Mal-
 don-road, Haverstock-hill, London
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29 PALMER, WILLIAM J., 33 Essex-street,
 Strand, London

The property of the Artist
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 Read
Intérieur de la Cathédrale de Tolède
 as Innere der Cathedrale zu Toledo
Interno della Cattedrale di Toledo

The property of the Artist

29A Wood engravings
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 Holzschnitte
Incisioni in legno

30 PEARSON, GEORGE, 3 Bolt-court, Fleet-
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The property of the Artist

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Gravures sur bois
 Holzschnitte
Incisioni in legno

31 REID, ANDREW, South Kensington Mu-
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The property of the Artist

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Facsimiles von dem Aussteller auf Holz
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per la 'Vita di Holbein' di Wornum, incisi
dai fratelli Dalziel

32 SACHS, JOHN, 33 Essex-street, Strand,
 London

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The property of the Artist

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34 SWAIN, JOSEPH, 6 Bouverie-street, White-
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The property of the Engraver

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35 THOMAS, W. L., 4 Palgrave-place, Fleet-
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The property of the Artist

Sancho Panza, after C. R. Leslie, R.A.,
Sancho Pança
 Sancho Panza
Sancho Panza

The property of the Artist

35A Queen Mab's Grotto, after J. M. W.
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Grotte de la Reine Mab
 Die Grotte der Königin Mab
La Grotta della Regina Mab

The property of the Artist

35B Tennyson's 'Princess,' after D. Maclise,
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'La Principessa,' di Tennyson

The property of the Artist

35C The Entombment, after Perugino
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36 THOMPSON, JOHN (the late)

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Gravures à l'Eau Forte.

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Incisioni all' Acquaforte.

- 37 COLE, HENRY, C.B., South Kensington Museum, London

The property of the Artist

1. Loch Gare; 2. Shere; 3. Brompton Bryan; 4. Bowhead Green; 5. Egwood; 6. Newbold Revel; 7. Hatfield; 8. Condovery; 9. Windsor

*Neuf gravures à l'eau forte de paysages anglais et écossais**Neun Englische und Schottische Landschaften*
Nove incisioni all' acquaforte di paesaggi inglesi e scozzesi

- 38 COPE, CHARLES WEST, R.A., 19 Hyde-park Gate South, Kensington, London

*The property of the Artist**The Life School, Royal Academy; and three others**La Classe de dessin d'après nature, à l'Académie Royale; et trois autres gravures à l'eau forte**Die Zeichenschule für lebende Modelle, Königliche Academie, und drei andere*
La Scuola dal vero all' Accademia Reale, e tre altri incisioni

- 39 HADEN, F. SEYMOUR, 62 Sloane-street, London

*The property of the Artist**Frame of etchings**Gravures à l'eau forte dans un cadre**Ein Rahmen mit Aetzzeichnungen**Cornice con incisioni all' acquaforte*

- 40 HOOK, JAMES C., R.A., Pine-wood, Witley, near Godalming

*The property of the Artist**Boy Gathering Sea Fowls' Eggs; and 'Sea Urchins'**Garçon cherchant les œufs de mouettes; Gamins de la mer**Ein Knabe der Seevögeleier sammelt, und See-Igel**Ragazzo che raccoglie uova d' uccelli marine, e Ricci di Mare*

- 40A Frame of three etchings

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- 41 JESSE, GEORGE R., High-street, Macclesfield

*The property of the Artist**English Bull-dog, and two other etchings**Boule-dogue anglais, et deux autres gravures à l'eau forte**Ein Englischer Bullenbeisser und zwei andere Aetzzeichnungen**Bulldog inglese e due altre acquaforti*

- 42 PALMER, SAMUEL, Furze-hill House, Red-hill, Surrey

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*1. Paysage pastoral; 2. Retraite rustique**1. Eine Hirtenlandschaft; 2. Ein ländlicher Schlupfwinkel**1. Paesaggio pastorale; 2. Recesso rustico*

- 43 REDGRAVE, RICHARD, R.A., 18 Hyde-park-gate South, Kensington, London

The property of the Science and Art Department

1. The Springhead; 2. Eugene Aram

*1. La Source; 2. Eugène Aram**1. Der Quell; 2. Eugen Aram**1. La Fonte; 2. Eugenio Aram*

Lithographs.

*Lithographies.**Lithographien.**Litografie.*

- 44 LANE, RICHARD J., A.R.A., 1 York-villas, Campden-hill, London

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- 45 VINTER, J. A., 18 Monmouth-road, Bayswater, London

*The property of the Queen**Her Majesty the Queen, after Winterhalter*
*Sa Majesté la Reine**Ihre Majestät die Königin**S. M. la Regina**The property of the Queen**H.R.H. the Prince Consort, after Winterhalter*
*S.A.R. le Prince Albert**Seine Königliche Hoheit der Prinz-Gemahl*
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